

NOVEMBER 9, 1910

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The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, NOVEMBER 9, 1910

No. 5174

Let Well Enough Alone

IT IS SAID that theatrical managers of New York have been drawn together in interest lately by a rumor of an attempt to introduce into this metropolis a system of censorship or theatre regulation that may have commended itself in Germany, but that should continue to be foreign as far as the theatres of this city are concerned.

In Germany, when a manager applies for a theatre license, he is required to file with his application proof of his pecuniary ability to pay rent, taxes and the salaries of his company. And the authorities that exact these assurances of pecuniary ability must also be satisfied as to the moral, artistic and educational qualifications of a manager, and of the plays he purposes to exploit. There are many other more or less arbitrary details of monarchical and municipal supervision of theatres in Germany, relating to the form and spirit of government there, that would not commend themselves to the sense of freedom that characterizes this country and its institutions.

It is said that Mayor GAYNOR is considering the advisability of some innovation of this kind here, upon the recommendation of persons who are familiar with the usage of theatrical control in Berlin and other German cities, and among these persons Herr RIDDER, a prominent Democrat and German journalist, has been mentioned. A MIRROR representative industriously sought to interview Mayor GAYNOR on the subject, but was not able to see that official, who is very busy with matters no doubt considered to be of greater moment. The representative of THE MIRROR, failing to see the Mayor, did see Herr RIDDER, and asked him if he knew of such a plan or purpose. Herr RIDDER did not admit that he knew of it, and he did not deny that something of the kind was in the air. In fact, from what he was willing to say on the subject, it is apparent that the rumor is well founded. "Such a change," said he, "should be made gradually."

On the contrary, such a change, involving theatre license, or censorship, or control, should not be made at all. Those who admire foreign systems of supervision should still have some conception of the differences between the United States and Germany, and between Berlin and New York, in matters that relate to public and personal liberty. And Mayor GAYNOR has always seemed to be sufficiently imbued with the basic ideas of the country of which he is a native to at once distinguish between a meddling and arbitrary method of supervision natural to a monarchy and the more free, but by no means unreasonable, system that has been in force in this country for generations. There are plenty of laws that relate to the conduct of theatres upon the books, and there is no call at this time for a more stringent regulation of these places of amusement.

Germany is a country distinguished for its exposition of the dramatic arts, and exercises a paternal control over theatres; but while its artistic achievement is worthy of study, its governmental system should not be imitated here.

Old Days and New

A PROMINENT ACTOR has recently pointed out in a widely-circulated journal—FORBES-ROBERTSON in *The Outlook*, to be definite—that everything connected with the stage is on a higher plane now than in "the palmy days." Things nowadays have to be better done, he says; actors have to be better equipped; the supporting company must be better; every attention is given to detail, and infinite pains are taken. "And so," he says, "while we have not now a group of exceptionally-gifted actors, as was the case when I was a very young man (but they will come again), the general average is far higher. Acting and the drama have risen with the other arts out of a hopeless time into a better."

Here is an experienced player who is an optimist—a rare combination these days. And what he says of a general betterment of the theatre is true. But he goes further, and says that present methods of development are superior to the older methods, or what amounts to that assertion. "I recall the stock company time," he says. "It was a rough-and-tumble school, little cultivation, little education. What sort of education was it for me, for instance, to play five or six parts in a week? It was a mere floundering about; committing to memory a quantity of words as best I could and doing the parts in a haphazard fashion; it was a very doubtful advantage. Of

course, the long runs that we have now have their detrimental side; but the long run is necessitated by conditions as they exist. It is bad for the completing of a versatile actor because he can get hold of very few parts, but there are many ways in these days in which an actor, if he, or she chooses, and is in earnest about the art, can get tuition and preparation for the stage."

It would be difficult to find another actor of long experience that would thus flout the old stock company days. The chorus of others who survive that period is to the effect that the old days were better days. And old playgoers would join the chorus rather than side with FORBES-ROBERTSON. They would point to the crudities in acting among young players to-day, and, above all else, they would claim that the art of reading—elocution in its best meaning—is lost to the stage. The ordinary playgoer of to-day, viewing a play, must note the distinction between the occasional old player—a survivor of the stock company days—and the new player. The old player may be heard and understood in all parts of a theatre, meantime delivering the meaning of lines, without undue loudness of tone, and seems at home in any dramatic environment, while the young player's voice is lost to all but those in front, when heard does not convey meanings clearly and with understanding, and the young player often is ill at ease. And the old player may have been a very minor personage in the stock company days, while the young player may be a star of to-day. So much for the more essential phases of the actor's art.

It is true, too, as FORBES-ROBERTSON says, that the earnest and determined stage student may win in spite of the drawbacks of any period. EDWIN FORREST came up from acrobatics in a circus, and other great players surmounted difficulties as discouraging in their days as are those that now confront the novice. Yet the stage must depend upon a multitude of the mediocre, for the great lights shine only at long intervals. And the mediocre are not of those who surmount difficulties. Would FORBES-ROBERTSON have reached his present eminence and shown those technical qualities that distinguish the exceptional player had he not been in the "rough-and-tumble" school which he describes?

Woman and the Theatre

MOST MEN are gallant enough to veil their notion of some of the extravagant ideas promulgated with reference to the suffering of women to do things which the habit of the ages and long-established convention have confined to masculine effort.

And most men, perhaps, by the same token, are agreeable to the emancipation of woman from ancient restrictions based on the theory that she is an inferior animal. Her equality with man has been shown in many vocations formerly monopolized by what is known as the "stronger sex," and in some of these vocations individual women have risen superior to individual men. So much for fact as against time-honored traditions.

The woman who rose to speak affirmatively in a mass-meeting in New York, called to protest against the "usurpation" of the stage by men, however, was—like so many of her sex—devoid of the sense of humor. It is true that plays, take them as they come, show in their character arrays a greater number of men than women. But this is directly traceable to the fact that men are greater in number in the stories with which plays deal, and the drama in this reflects the world and its life, in which man still has the greater burdens and the greater activities.

No doubt at some time in the future, when women shall have gained places which men have usurped in politics, in statecraft, in the law, in medicine, in the pulpit, on the police forces and elsewhere, plays that reflect life will have as characters women in a superior number.

But the stage, of all arenas of effort that man has yet devised, gives and will give woman all that she can legitimately claim until the dominance of sex shall change. It is true that in the ancient theatre woman was not known. Yet since she has found a place upon the stage she has asked no odds of man, and on the whole might have given him odds. For generations woman has held her place of equality, if not a position of superiority, in the theatre. If her ability has not absorbed attention her beauty has held it. In fact, an analysis of the prominent and attractive figures on the stage here and abroad will probably show woman as the leader, with none of sage mind that would question her enjoyment of the situation.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, NOVEMBER 9, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present
on our books for 3 months for 50 cents, payable in advance.

The Usher

One reading the old records of the theatre soon dis-
covers that the aspect of the stage in its relation to
contemporary life has changed.Not that the theatre in right circumstances fails,
nowadays, to attract, but human activity has devel-
oped so many other amusements that the theatre must
appeal strongly in order to engage the attention of the
well-to-do.The automobile has been a sharp competitor with
the theatre for some time, and will continue to be.
Those who can afford automobiles, of course, go to
the theatre when the theatre has a drama of sur-
passing interest, and they continue to go to the opera
largely as a matter of fashionable distinction. But
the theatre holds its more numerous patrons these
days among those who cannot afford automobiles.Yet the automobile has a competitor in the new
vehicles for air travel, and at the present rate of
progress biplanes and monoplanes will soon make
themselves felt as counter-attractions. Perhaps the
fact that those who are taking up this new form of
sport may not—or dare not—travel in the air at night,
at least for the time, will eliminate these vehicles as
serious competitors with the playhouse.What *The Usher* started to say relates to the multi-
plication of devices for amusement or pleasure in these
times—devices that were unknown in past generations.These days and times are not like the days and times
of Hazlitt, for instance, when the stage afforded the
most cherished and almost the only amusement of
persons who had the means and leisure to be amused."A good play," said Hazlitt, "well acted, passes
away a whole evening delightfully at a certain period
of life, agreeably at all times; we read the account of
it next morning with pleasure, and it generally fur-
nishes one leading topic of conversation for the after-
noon. The disputes on the merits or defects of the
last new piece, or of a favorite performer, are as com-
mon, as frequently renewed, and carried on with asmuch eagerness and skill as those on almost any other
subject. Rochefoucault, I believe it was, who said
that the reason why lovers were so fond of one an-
other's company was that they were always talking
about themselves. The same reason almost might be
given for the interest we feel in talking about plays
and players; they are 'the brief chronicles of the
time,' the epitome of human life and manners. While
we are talking about them we are thinking about our-
selves."The play in these days does not absorb the public
to that extent. And though the function of the critic
to-day is in most respects like that in Hazlitt's day,
there was an intimacy—and perhaps a brutality—in
writing about the stage and its people in Hazlitt's
time that is no longer known. That is to say, critics
then knew that the stage was the one great and com-
mon pleasure of the people and conducted themselves
accordingly as figures that stood between the public
and its actors.Hazlitt was a critic who waited not upon formu-
lated opinion to express his own. If he thought a
new actor had talent, he was not afraid to say so;
and if he discovered defects in an actor already ac-
claimed, he pointed them out. Too much of modern
criticism—like too much of criticism since it was first
written—hesitates to chronicle merits originally, yet
it never has hesitated to point out defects. This, per-
haps, is human nature.But critics and actors both may peruse with profit
one or two of Hazlitt's confessions. "Though I do
not repent of what I have said in praise of certain
actors," said he, "yet I wish I could retract what I
have been obliged to say in reprobation of others. Public
reputation is a lottery in which there are
blanks as well as prizes. The stage is an arduous
profession, requiring so many essential excellences
and accidental advantages that though it is an honor
and a happiness to succeed in it, it is only a misfor-
tune, and not a disgrace, to fail in it. Those who
put themselves upon their trial must, however, sub-
mit to the verdict; and the critic in general does little
more than prevent a lingering death, or putting in
immediate force the sentence of the public. The vic-
tims of criticism, like the victims of the law, bear
no good will to their executioners; and I confess I
have often been heartily tired of such an office."It is evident, too, however intimately Hazlitt may
have written about players, that he did not seek their
company. This aloofness is not common to-day. Said
he: "What I have said of any actor has never arisen
from any private pique of any sort. Indeed, the only
person on the stage with whom I ever had any per-
sonal intercourse is Mr. Liston, and of him I have
not spoken 'with the malice of a friend.' To Mr.
Conway and Mr. Bartley my apologies are particularly
due; I have accused the one of being tall, and the
other of being fat. I have also said that Mr. Young
plays not only like a scholar, but like 'a master of
scholars'; that Miss O'Neill shines more in tragedy
than comedy; and that Mr. Mathews is an excellent
mimic. I am sorry for these disclosures, which were
extorted from me, but I cannot retract them. There
is one observation which has been made, and which
is true, that public censure hurts actors in a pecuniary
point of view; but it has been forgotten that public
praise assists them in the same manner. Again, I
never understood that the applauded actor thought
himself personally obliged to the newspaper critic;
the latter was merely supposed to do his duty. Why
then should the critic be held responsible to the actor
whom he damns by virtue of his office? Besides, as
the mimic caricatures absurdity off the stage, why
should not the critic sometimes caricature it on the
stage? The children of Momus should not hold them-
selves sacred from ridicule. Though the colors may
be a little heightened, the outline may be correct; and
truth may be conveyed, and the public taste improved,
by an alliteration or a quibble that wounds the self-
love of an individual. Authors must live as well as
actors; and the insipid must at all events be avoided
as that which the public abhors most."The Rochester *Herald* is regaling its readers with
short stories of the twenty-five plays which were
shown to be the most popular in the recent contest
of *The Mirror*.The *Herald* has thus far given versions of *The*
Rivals, *The School for Scandal*, *The Lady of Lyons*,
Hazel Kirke, *Under Two Flags*, *Jerry the Tramp*,
The Ticket of Leave Man, *Rip van Winkle*, *The Sil-
ver King*, and several others in the list.The novelization of current or recently popular
plays in the press has grown into a great newspaper
industry.But it may fare ill with newer plays in this
matter if the recasting of old favorites into story
form goes on.

PERSONAL



Mishkin Studio.

TRENTINI.—Another grand opera song bird, Emma
Trentini, has forsaken the more pretentious form of
musical art for the more popular field of comic opera.
That human nature is never satisfied is shown by the
careers of several stars. Comic opera prima donnas
sigh for the grand opera stage, some of them like
Alice Neilson and Marguerite Sylva realizing their
ambition, and grand opera stars sometimes attempt to
star in the lighter musical entertainment. Would one
call these attempts the promptings of ambition? Op-
inion would be divided. One must admit, however,
that the grand opera stage is both an unusual and a
most proficient school for the training of comic opera
heroines. If more prima donnas could have the benefit
of the thorough training which grand opera requires
of its people fewer musical failures would be recorded
on Broadway, for such training would necessarily de-
mand better music. This demand is made by thea-
tre-goers—many managers to the contrary, notwith-
standing. Madame Trentini's vehicle, called *Naughty*
Marietta, has as sponsors Rida Johnson Young, who
has several successful comedies to her credit, and Vic-
tor Herbert, whose music always puts to shame the
jingling compositions of so many other American com-
posers. Under such auspices Madame Trentini will
open at the New York Theatre to-night (Monday).CAMPBELL.—Mrs. Patrick Campbell will make her
next American appearance under Charles Frohman's
banner, playing the role of the wife in *The Foolish*
Virgin, Henry Bataille's drama, which, under the
title *La Vierge Folle*, has been running at the Gym-
nase Theatre, Paris, since January. Mrs. Campbell's
last former appearance in America was not over suc-
cessful, for the vaudeville sketch in which she made
a short tour of the variety houses last Winter was
impossible. The sketch seemed built without further
thought than to display Mrs. Campbell's talents, logic
and probability were entirely ignored. Like so many
dramatic stars who do not consider vaudeville serious-
ly, Mrs. Campbell paid the penalty. Her audiences
would not overlook even in the presence of her art
the light worth of the vehicle she was offering them.
Mrs. Campbell will sail for New York immediately to
begin rehearsals. The piece will be presented on
Dec. 5. One of the most interesting incidents in
Mrs. Campbell's career was her appearance in Paris
with Sarah Bernhardt in 1904 and 1905 in Maeter-
linck's *Peles and Melisande*.KEARNS.—Elsie Herndon Kearns, of the New The-
atre, lectured by invitation before the students of
Smith College in Northampton, Mass., Nov. 4, on the
New Theatre. Miss Kearns was formerly an in-
structor in elocution at the institution, and last year
was one of the prominent members of the New The-
atre company appearing in *Strife*, *The Witch*, *Sister*
Beatrice and *The Winter's Tale*.GEORGE.—Grace George will open William A.
Brady's new theatre, *The Playhouse*, in Forty-eighth
Street, about the new year, in a new comedy, tem-
porarily called *Sauce for the Goose*, by Geraldine
Bonner. Miss George has not opened her season yet,
and will not appear till she is ready with her new
play. New York expected to see Miss George in *Baby*
Mine, playing the role now intrusted to Marguerite
Clark, but after frequent announcements and denials
of her intended appearance in that play the New
York production was made without her. One of the
events of her last season was her appearance at the
New Theatre with the regular repertoire company of
that institution as *Lady Teazle* in *The School for*
Scandal. Her performance was pleasing, rivaling her
interpretation of *Cyprienne* in *Divorçons*. Mr. Brady
was intending, if no other suitable vehicle could be
found, to revive Sheridan's *The School for Scandal*
with Miss George as *Lady Teazle*.

THE MATINEE GIRL



Arnold, Brooklyn, N. Y.

EMMA DUNN AND BABY.

MADAME BERNHARDT herself has no more ardent belief in the preservative qualities of life in the open than has Emma Dunn. Mrs. Dunn always lives as near Central Park as the ordinance governing residences permit. Her temporary abode is a sunny apartment at the corner of Central Park West and Ninetieth street, and callers are more likely to find her under the park's leafy roof than her own. She is rearing her small daughter Dorothy into a childhood as hardy as one of the brown acorns shining among the oak leaves of the park.

Mr. Stokes, who plays the lover and who becomes mother's son-in-law in the play *Mother*, is her husband, and shares her interest in that wave of public opinion and wisdom that is sweeping so many out of the crowded city into the country home. This winter Mr. and Mrs. Stokes are joyously planning the house that shall crown one of the hills at Pelham Manor, the highest hill that peeps at us from a mass of brown and red and yellow foliage on the right of the Boston Road. The deed for the hill site rests securely in a safe deposit vault.

Mr. Stokes began the plans with a sketch of the ground floor, but his wife interrupted with:

"I suppose that is very important, dear, but it is still more important to have plenty of closets. We must have a closet in each room and two windows in each closet. All my life I've wanted enough room for my clothes. People don't treat their clothes right."

"But, my dear—"

"I saw such a closet in a country home. It was six feet long and six feet wide, bigger than a one-night stand hotel bed-room. And there was a window in each end. We must have them."

"Mother" always has her way.

N. C. Goodwin obligingly slaked my curiosity about his book of memoirs with this synopsis, prefacing it with the Goodwinesque: "If this outline will be of any use you are at liberty to inflict it."

"The book comprises in its present state only about one-fourth of what I intend to give to the public. That quarter is now in the hands of a veteran critic whose opinion I am seeking as to its value—if any."

"The book will be one of retrospect, anecdote, personal experiences, my opinions of men and women as I have met them during my many years of travel, brief dissertations on existing conditions of the drama, and some autobiography."

"The individual artists I have written about up to now are Joseph Jefferson, Maude Adams, David Warfield, Stuart Robson, Tony Hart, Joseph Bradford (a clever critic I met in early life), Maurice Barrymore, Henry Irving, Eliza Weathersby and Nella Pense."

"I have also written about Southern California, and incorporated three poems, one written by myself, one by John Ernest Warren, and one by Clay Greene, which are personal allusions to myself as a player, and an article on Atmosphere and on present conditions of the American stage, from my point of view."

"My personal autobiography up to this writing has brought me to 1890, and as I have twenty years in front of me to work over, you see the journey is far from completed, as many incidents have occurred in that time which might be of some interest. I have de-

termined to be most careful in presenting the same. I shall strive to make it pleasant reading and endeavor to avoid the traditional and dull methods of the average autobiographer."

"Interspersed here and there are some brief allusions to my matrimonial career. The ladies who had the fortune or misfortune to bear my name will be dealt with as they made their appearance in the theatre of my life. Chronologically, as they peeped over the horizon, due deference will be paid them."

The inquisitive want to know why the conversationally gifted author made no speech on the opening night of Rebecca of Sunnybrook Farm. Because her husband wouldn't let her.

Florence Roberts has bought a home near Van Cortlandt Park, that is half house and half veranda. The big rooms, the sun baths and the stationary quality of the house have so bewitched Miss Roberts that she begrudges every moment she stays away from them and she says, fully believing her own statements, that she will retire in four years so that she may enjoy her home in peace.

There was enacted there on a recent Sunday a comedy scene not included in Miss Roberts' plans for peace. Theodore Roberts, who is so big that those who are fond of him call him "Ursa Major," and Thurlow Bergen, one of the tallest men on the stage, and one of the most dignified, ran about the road, pausing only for determined automobiles, flying a big pink silk kite, made from one of Miss Roberts' discarded petticoats.

A testimonial to Marcus Mayer is on the carpet. If Mr. Mayer will write "My Memory of Many Stars," I will subscribe for the volume. It would be an interesting resume of sixty-seven busy years, for he is sixty-seven years old and he cannot remember when he began managing stars. His career began, he asserts, before he can remember. He spared Adah Isaacs Neken, Charles Kean, Ellen Terry, Adelaide Neilson, Lawrence Barrett, Fanny Davenport, Rose Eyttinge, Edwin Booth, Saraute, Sir Henry Irving, Sarah Bernhardt, Coquelin, Christine Nilsson, Albani, Mrs. Langtry, Mary Anderson, Jane Hading, Adelina Patti, and Olga Nethersole, the rude details of business.

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"Too bad," the manager sighed. "Not only the scenery, but all your beautiful gowns are gone. Bad luck!"

"No," returned Mrs. Langtry. "Good luck. Very lucky I am not to have been in one of those beautiful dresses! Come let us go to dinner. Don't worry."

But the warmest sympathy was confined in the breast of Adelina Patti, according to Mr. Mayer's recollections.

"A poor woman came to Madame Patti one day and told her her troubles. Madame Patti was so upset by the woman's misfortunes that she burst into tears and cried for hours. She couldn't appear that afternoon and I dismissed the audience, saying that Madame was suffering from a severe sore throat. The truth was that she had cried herself ill over a strange woman's griefs."

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

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NEW YORK, NOVEMBER 9, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present
on our books for 3 months for 50 cents, payable in advance.

The Usher



One reading the old records of the theatre soon dis-
covers that the aspect of the stage in its relation to
contemporary life has changed.

Not that the theatre in right circumstances fails,
nowadays, to attract, but human activity has devel-
oped so many other amusements that the theatre must
appeal strongly in order to engage the attention of the
well-to-do.

The automobile has been a sharp competitor with
the theatre for some time, and will continue to be.
Those who can afford automobiles, of course, go to
the theatre when the theatre has a drama of sur-
passing interest, and they continue to go to the opera
largely as a matter of fashionable distinction. But
the theatre holds its more numerous patrons these
days among those who cannot afford automobiles.

Yet the automobile has a competitor in the new
vehicles for air travel, and at the present rate of
progress biplanes and monoplanes will soon make
themselves felt as counter-attractions. Perhaps the
fact that those who are taking up this new form of
sport may not—or dare not—travel in the air at night,
at least for the time, will eliminate these vehicles as
serious competitors with the playhouse.

What *The Usher* started to say relates to the multi-
plication of devices for amusement or pleasure in these
times—devices that were unknown in past generations.

These days and times are not like the days and times
of Hazlitt, for instance, when the stage afforded the
most cherished and almost the only amusement of
persons who had the means and leisure to be amused.

"A good play," said Hazlitt, "well acted, passes
away a whole evening delightfully at a certain period
of life, agreeably at all times; we read the account of
it next morning with pleasure, and it generally fur-
nishes one leading topic of conversation for the after-
noon. The disputes on the merits or defects of the
last new piece, or of a favorite performer, are as com-
mon, as frequently renewed, and carried on with as

much eagerness and skill as those on almost any other
subject. Rochefoucault, I believe it was, who said
that the reason why lovers were so fond of one an-
other's company was that they were always talking
about themselves. The same reason almost might be
given for the interest we feel in talking about plays
and players; they are 'the brief chronicles of the
time,' the epitome of human life and manners. While
we are talking about them we are thinking about our-
selves."

The play in these days does not absorb the public
to that extent. And though the function of the critic
to-day is in most respects like that in Hazlitt's day,
there was an intimacy—and perhaps a brutality—in
writing about the stage and its people in Hazlitt's
time that is no longer known. That is to say, critics
then knew that the stage was the one great and com-
mon pleasure of the people and conducted themselves
accordingly as figures that stood between the public
and its actors.

Hazlitt was a critic who waited not upon formu-
lated opinion to express his own. If he thought a
new actor had talent, he was not afraid to say so;
and if he discovered defects in an actor already ac-
claimed, he pointed them out. Too much of modern
criticism—like too much of criticism since it was first
written—hesitates to chronicle merits originally, yet
it never has hesitated to point out defects. This, per-
haps, is human nature.

But critics and actors both may peruse with profit
one or two of Hazlitt's confessions. "Though I do
not repent of what I have said in praise of certain
actors," said he, "yet I wish I could retract what I
have been obliged to say in reprobation of others.
Public reputation is a lottery in which there are
blanks as well as prizes. The stage is an arduous
profession, requiring so many essential excellences
and accidental advantages that though it is an honor
and a happiness to succeed in it, it is only a misfor-
tune, and not a disgrace, to fail in it. Those who
put themselves upon their trial must, however, sub-
mit to the verdict; and the critic in general does little
more than prevent a lingering death, or putting in
immediate force the sentence of the public. The vic-
tims of criticism, like the victims of the law, bear
no good will to their executioners; and I confess I
have often been heartily tired of such an office."

It is evident, too, however intimately Hazlitt may
have written about players, that he did not seek their
company. This aloofness is not common to-day. Said
he: "What I have said of any actor has never arisen
from any private pique of any sort. Indeed, the only
person on the stage with whom I ever had any per-
sonal intercourse is Mr. Liston, and of him I have
not spoken 'with the malice of a friend.' To Mr.
Conway and Mr. Bartley my apologies are particularly
due; I have accused the one of being tall, and the
other of being fat. I have also said that Mr. Young
plays not only like a scholar, but like 'a master of
scholars'; that Miss O'Neill shines more in tragedy
than comedy; and that Mr. Mathews is an excellent
mimic. I am sorry for these disclosures, which were
extorted from me, but I cannot retract them. There
is one observation which has been made, and which
is true, that public censure hurts actors in a pecuniary
point of view; but it has been forgotten that public
praise assists them in the same manner. Again, I
never understood that the applauded actor thought
himself personally obliged to the newspaper critic;
the latter was merely supposed to do his duty. Why
then should the critic be held responsible to the actor
whom he damns by virtue of his office? Besides, as
the mimic caricatures absurdity off the stage, why
should not the critic sometimes caricature it on the
stage? The children of Momus should not hold them-
selves sacred from ridicule. Though the colors may
be a little heightened, the outline may be correct; and
truth may be conveyed, and the public taste improved,
by an alliteration or a quibble that wounds the self-
love of an individual. Authors must live as well as
actors; and the insipid must at all events be avoided
as that which the public abhors most."

The Rochester *Herald* is regaling its readers with
short stories of the twenty-five plays which were
shown to be the most popular in the recent contest
of *THE MIRROR*.

The *Herald* has thus far given versions of *The
Rivals*, *The School for Scandal*, *The Lady of Lyons*,
Hazel Kirke, *Under Two Flags*, *Jerry the Tramp*,
The Ticket of Leave Man, *Rip van Winkle*, *The Sil-
ver King*, and several others in the list.

The novelization of current or recently popular
plays in the press has grown into a great newspaper
industry.

But it may fare ill with newer plays in this
matter if the recasting of old favorites into story
form goes on.

PERSONAL



Miskin Studio.

TRENTINI.—Another grand opera song bird, Emma
Trentini, has forsaken the more pretentious form of
musical art for the more popular field of comic opera.
That human nature is never satisfied is shown by the
careers of several stars. Comic opera prima donnas
sigh for the grand opera stage, some of them like
Alice Neilson and Marguerite Sylva realizing their
ambition, and grand opera stars sometimes attempt to
star in the lighter musical entertainment. Would one
call these attempts the promptings of ambition? Op-
inion would be divided. One must admit, however,
that the grand opera stage is both an unusual and a
most proficient school for the training of comic opera
heroines. If more prima donnas could have the benefit
of the thorough training which grand opera requires
of its people fewer musical failures would be recorded
on Broadway, for such training would necessarily de-
mand better music. This demand is made by thea-
tre-goers—many managers to the contrary, notwith-
standing. Madame Trentini's vehicle, called *Naughty
Marietta*, has as sponsors Rida Johnson Young, who
has several successful comedies to her credit, and Vic-
tor Herbert, whose music always puts to shame the
jingling compositions of so many other American com-
posers. Under such auspices Madame Trentini will
open at the New York Theatre to-night (Monday).

CAMPBELL.—Mrs. Patrick Campbell will make her
next American appearance under Charles Frohman's
banner, playing the role of the wife in *The Foolish
Virgin*, Henry Batallie's drama, which, under the
title *La Vierge Folle*, has been running at the Gym-
nase Theatre, Paris, since January. Mrs. Campbell's
last former appearance in America was not over suc-
cessful, for the vaudeville sketch in which she made
a short tour of the variety houses last Winter was
impossible. The sketch seemed built without further
thought than to display Mrs. Campbell's talents. Logic
and probability were entirely ignored. Like so many
dramatic stars who do not consider vaudeville serious-
ly, Mrs. Campbell paid the penalty. Her audiences
would not overlook even in the presence of her art
the light worth of the vehicle she was offering them.
Mrs. Campbell will sail for New York immediately to
begin rehearsals. The piece will be presented on
Dec. 5. One of the most interesting incidents in
Mrs. Campbell's career was her appearance in Paris
with Sarah Bernhardt in 1904 and 1905 in Maeter-
linck's *Peles and Mellande*.

KEARNS.—Elsie Herndon Kearns, of the New The-
atre, lectured by invitation before the students of
Smith College in Northampton, Mass., Nov. 4, on the
New Theatre. Miss Kearns was formerly an in-
structor in elocution at the institution, and last year
was one of the prominent members of the New The-
atre company appearing in *Strife*, *The Witch*, *Sister
Beatrice* and *The Winter's Tale*.

GEORGE.—Grace George will open William A.
Brady's new theatre, *The Playhouse*, in Forty-eighth
Street, about the new year, in a new comedy, tem-
porarily called *Sauce for the Goose*, by Geraldine
Bonner. Miss George has not opened her season yet,
and will not appear till she is ready with her new
play. New York expected to see Miss George in *Baby
Mine*, playing the role now intrusted to Marguerite
Clark, but after frequent announcements and denials
of her intended appearance in that play the New
York production was made without her. One of the
events of her last season was her appearance at the
New Theatre with the regular repertoire company of
that institution as *Lady Teazle* in *The School for
Scandal*. Her performance was pleasing, rivaling her
interpretation of *Cyprienne* in *Divorcement*. Mr. Brady
was intending, if no other suitable vehicle could be
found, to revive Sheridan's *The School for Scandal*
with Miss George as *Lady Teazle*.

THE MATINEE GIRL



Arnold, Brooklyn, N. Y.

EMMA DUNN AND BABY.

MADAME BERNHARDT herself has no more ardent belief in the preservative qualities of life in the open than has Emma Dunn. Mrs. Dunn always lives as near Central Park as the ordinance governing residences permit. Her temporary abode is a sunny apartment at the corner of Central Park West and Ninetieth street, and callers are more likely to find her under the park's leafy roof than her own. She is rearing her small daughter Dorothy into a childhood as hardy as one of the brown acorns shining among the oak leaves of the park.

Mr. Stokes, who plays the lover and who becomes mother's son-in-law in the play *Mother*, is her husband, and shares her interest in that wave of public opinion and wisdom that is sweeping so many out of the crowded city into the country home. This winter Mr. and Mrs. Stokes are joyously planning the house that shall crown one of the hills at Pelham Manor, the highest hill that peeps at us from a mass of brown and red and yellow foliage on the right of the Boston Road. The deed for the hill sits rests securely in a safe deposit vault.

Mr. Stokes began the plans with a sketch of the ground floor, but his wife interrupted with:

"I suppose that is very important, dear, but it is still more important to have plenty of closets. We must have a closet in each room and two windows in each closet. All my life I've wanted enough room for my clothes. People don't treat their clothes right."

"But, my dear—"

"I saw such a closet in a country home. It was six feet long and six feet wide, bigger than a one-night stand hotel bed-room. And there was a window in each end. We must have them."

"Mother" always has her way.

N. C. Goodwin obligingly slaked my curiosity about his book of memoirs with this synopsis, prefacing it with the Goodwinesque: "If this outline will be of any use you are at liberty to inflict it."

"The book comprises in its present state only about one-fourth of what I intend to give to the public. That quarter is now in the hands of a veteran critic whose opinion I am seeking as to its value—if any."

"The book will be one of retrospect, anecdote, personal experiences, my opinions of men and women as I have met them during my many years of travel, brief dissertations on existing conditions of the drama, and some autobiography."

"The individual artists I have written about up to now are Joseph Jefferson, Maude Adams, David Warfield, Stuart Robson, Tony Hart, Joseph Bradford (a clever critic I met in early life), Maurice Barrymore, Henry Irving, Eliza Weathersby and Nella Pense."

"I have also written about Southern California, and incorporated three poems, one written by myself, one by John Ernest Warren, and one by Clay Greene, which are personal allusions to myself as a player, and an article on Atmosphere and on present conditions of the American stage, from my point of view."

"My personal autobiography up to this writing has brought me to 1890, and as I have twenty years in front of me to work over, you see the journey is far from completed, as many incidents have occurred in that time which might be of some interest. I have de-

termined to be most careful in presenting the same. I shall strive to make it pleasant reading and endeavor to avoid the traditional and dull methods of the average autobiographer."

"Interspersed here and there are some brief allusions to my matrimonial career. The ladies who had the fortune or misfortune to bear my name will be dealt with as they made their appearance in the theatre of my life. Chronologically, as they peeped over the horizon, due deference will be paid them."

The inquisitive want to know why the conversationally gifted author made no speech on the opening night of Rebecca of Sunnybrook Farm. Because her husband wouldn't let her.

Florence Roberts has bought a home near Van Cortlandt Park, that is half house and half veranda. The big rooms, the sun baths and the stationary quality of the house have so bewitched Miss Roberts that she begrudges every moment she stays away from them and she says, fully believing her own statements, that she will retire in four years so that she may enjoy her home in peace.

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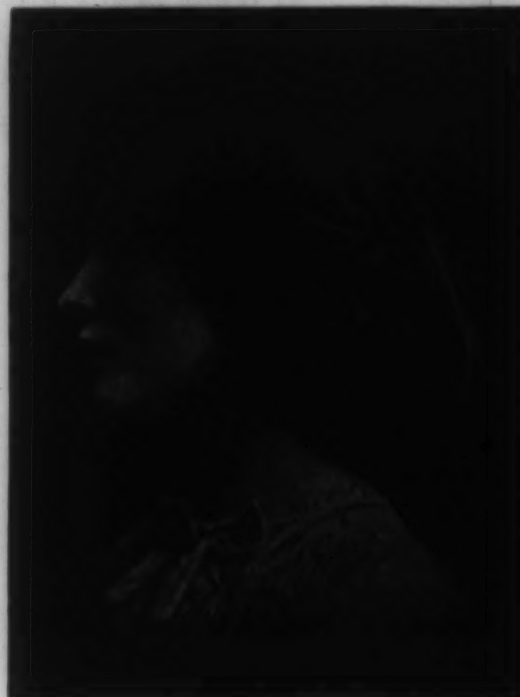
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THE MATINEE GIRL.

At the Theatres

EARLY PUBLICATION

This number of THE MIRROR is published two days in advance of the usual time, owing to the occurrence of a holiday (Election Day) on Tuesday. Reviews of the new plays of the week thus are necessarily deferred until the next number.

Comedy—The Cub

Farcical satire in three acts, by Thompson Buchanan. Produced by William A. Brady on Nov. 1.

Steve Oldham	Douglas Fairbanks
White	Charles Stanley
King	James A. Marcus
Gibbs	Robert Womala
Adams	Olaf Skavlan
Hall	Elmer Booth
Blake	John Henderson
Harlow	Harry Lattimer
Bentley	Ernest Baxter
Renlow	Charles Macdonald
McFields	Joseph Greene
Cole	George Bates
Porter	Jack Le Roy
Newman	Richard Marshall
Johnson	Harrison Coster
McComb	Edward Hilton
Bentley	William Evans
King	Blanche Latell
Minerva Renlow	Louise Rial
Harlow	Blanche Almes
Cross	Lillian Hathaway
Hall	Ethel Price
Harlow	Cynthia Lewis
Newman	Ethel Hale
Mulla	Dorothy Draper

If an impertinent hero could run his neck into more perilous nooses, The Cub would no doubt still be leading bullets in Latcher County in the fond hope of adding another adventure to his picturesque career. Having exhausted the possibilities of the feudal regions of Kentucky, he left the high places to their own devices and returned to the hazards of civilization.

Sent as a special correspondent by the Louisville Courier-Journal to report the White-Renlow feud, Steve Oldham immediately allied himself with the Whites in order to appease their anger at what he had written concerning them, and with equal celerity fell in love with Alice Bentley, the sister of the Renlow leader. At the truce dance for the benefit of the county school, Steve incensed Zeke King by choosing to dance with Alice Bentley instead of Zeke's daughter Beekie. In the ensuing scrimmage several more corpses were added to the list, Zeke was winged, Jack Bentley was captured, and Steve Oldham escaped to the Renlow cabin to interview Tilden McFields, who was incidentally his rival for Alice Bentley's hand. Summoned by decoy letters of Steve's creation the factions met and arbitrated the feud on a commercial basis. Tilden McFields, inflamed by judicious journalism, preserved the cub reporter from universal vengeance and resigned Alice to him.

Although the play is highly farcical, numerous dramatic situations stir a real thrill, some of the love-making is pleasingly sentimental, and the satire swings a stinging lash. Despite the terrifying solemnity of the serious mountaineers, the exaggerated humor of the reporter robs the plot of gloom. The plot is straightforward enough, even through its episodes, until the explication is reached; then the journalistic persiflage transcends its own extravagant limits without compelling even the most momentary belief in its efficacy. In other words, the farce repudiates itself, rejects its premises in drawing its conclusions. Steve Oldham could never have been reconciled to any of the Whites or the Renlows; forcing their compliance at the point of the gun outrages the spectator's sensibilities. The author would have achieved a striking denouement if he had reunited the warring clans, and had saved his hero from their clutches by a supreme play of wit; surely Thompson Buchanan's ingenuity could have devised a more logical conclusion.

The Cub, essentially a play of intrigue and of sly, sly lines, is invested with sufficient scenic charm and histrionic attractiveness to counteract the hollow ending. In Douglas Fairbanks' impersonation of the reporter, youthful vivacity and acrobatic efficiency take the place of more classical attributes. He dives in and out of bed with an agility that discounts Marguerite Clark in Baby Mine, and chins himself to him his mountain heroine good-night with a dexterity that would make him the star athlete in a Y.M.C.A. gymnasium. An ingenious joker, willing to give as well as to take, can never hit wide of his target. There is every reason to suppose that other audiences will be as amused by his antics as was the friendly first night audience that called him before the curtain.

The other two dozen actors supported Mr. Fairbanks with a worthy ease and assurance that speak well for the sound condition of our modern stage. Without being extraordinary, the others were highly commendable. The chief roles were capably filled by Charles Stanley, James A. Marcus, Ernest Baxter, Charles Macdonald, and Joseph Greene. Millicent Evans was a pretty heroine, Blanche Latell deserved her applause in her eccentric role, and Louise Rial gave the most realistic portrayal of the whole performance. James Marcus might well omit one bit of business with the cigar; otherwise the action is gilded with excellent taste without spoiling its genuine mirth.

At Other Playhouses.

WEST END.—The Merry Widow presented at the West End last week opened to the best Monday night house this season. The operetta was well presented

and the many popular musical numbers were liberally encored. E. M. Graham as Popoff and Fred Frear as Nish received a hearty welcome. Charles Menkins as Prince Danilo gave an earnest and attractive performance, which was largely enhanced by his clever and graceful dancing. The Widow of Mabel Wilber in many respects was not as convincing as that of her predecessors. Others in the cast were Ivy Scott, Harold Blake, Charles W. Kaufman, F. P. McGirr, Jerome E. Latch, Grace Lindsay, F. J. McCarthy, Leona Brandt, Minnie Oltin, Lloyd Montgomery, Irving S. Finn, Edward Cahill, Nicholas Boday, Cynthia Perot, Viola Napp, Retta Bellaire, Nan Toner, Annette Jordan, Grace Loker, Leonie Cutler, Florence Brooks, and Lillian Harrison. This week, Mary Mannering in A Man's World.

CIRCLE.—Wright Lorimer and his biblical play, The Shepherd King, pleased large audiences at this theatre last week. In Mr. Lorimer's support are Daniel Giffether, Bernice Belknap, E. Melrose, W. H. Brown, Paul Burnham, Axel Bergstrom, O. Edmund Roth, Ruth Copley, Elisee Hasle, Charles D. Herman, J. Irving White, Margot Merriam, Alma Chester, W. J. Connolly, H. E. Humphrey, Harry Cowan, Frank E. White, Eugene Mack, W. R. Hodges, John Fitzhugh, Olive Mennessa, Ivah Ferrier, Chester Drew, and James Rosen. This week, H. B. Warner in Alias Jimmy Valentine.

CITY.—Is Matrimony a Failure? Leo Ditrichstein's adaptation of Blumenthal and Kadelburg's Die Thurns Freie, was the attraction at the City Theatre last week. Well pleased audiences were the rule. O'Kane Hillis has replaced Stuart Walker in the part of Jasper Stark. Otherwise the cast remains the same as that at the Grand Opera House four weeks ago. This week, The Lily.

GRAND OPERA HOUSE.—Montgomery and Stone in The Old Town was one of the treats of the season at this house last week. The cast was the same as at the City Theatre three weeks ago. This week, The Round Up.

ACADEMY OF MUSIC.—If I Were King was the offering of the stock company last week. This week, The Vendetta.

PLAZA.—The Vale Stock company presented Mrs. Temple's Telegram for their weekly change of bill last week. This week, All the Comforts of Home.

MAJESTIC.—The Blue Bird moved over to the Majestic from the New Theatre Monday, and is installed with the entire original company at the Majestic, which, for almost a year, has been devoted to moving pictures and vaudeville.

PLAZA.—The Vale Stock company last week gave an excellent performance of the farce by Frank Wyatt and William Morris, Mrs. Temple's Telegram. George J. Morgan and Augustin McHugh, on whom the main burden of the funmaking rested, worked hard in their respective parts of Jack Temple and Frank Fuller. Louise Vale as Mrs. Jack Temple pleased the audience immensely, and Teresa Dale as Mrs. Frank Fuller made a charming picture. John Fleming was unappreciated as Captain Sharp, looking as unlike an English officer just off on active duty as it is possible to imagine. Earle Mitchell gave an amusing performance of Wigson, the impertinent servant. Manager Ted D. Marks reports general good business at this comfortable and well managed house. This week, William Gillette's comedy, All the Comforts of Home.

GARRICK.—Kylie Bellew revived his old success, Raffles, last week, at the same time sending Henri Batallie's The Scandal to the storehouse. The revival was a success. Only three of the original cast—Frank Connor, Frank McCormack, and Mr. Bellew—remain in the present cast. Mr. Bellew's Raffles is quite as dignified, polished and agreeable as it was four years ago, though a little stouter. Mr. Connor has been promoted from the role of Lord Crowley to that of Harry Manders, and Frank McCormack plays Crawshaw as commendably as ever. The one member of the original cast whom one misses is E. M. Holland as the detective. Frank Westerton, though an excellent Captain Bedford, suffers from comparison with Mr. Holland. Gladys Hanson as Gwendolin Condon does some excellent work, almost as good as that of the original Gwendolin, Clara Blandick. The other members of the cast were Lord Amersbeth, Ernest Stallard; Lady Melrose, Fiollett Paget; Lord Crowley, Bernard Fairfax; Lady Ethel, Jane May; Merton, Charles Hammond; Mrs. Vidal, Jane Tyrrell; Marie, Claire; Goldby, William Morran, Barclough, Marsh Williams.

YVETTE GUILBERT, NOVELIST.

Yvette Guilbert, who is playing in London, has written an autobiography and two novels. The autobiography was written at a period when she was very ill, with little hope of surviving. Her two novels, one a study of music hall life, and the other a study of "the woman of forty," are said to reveal an unusual insight into the hidden springs of life, as well as exceptional literary ability. James Milne writes of her: "Madame Guilbert does not count her novels as more than by-products, but one feels that she might have been a full, true and particular novelist, had her art not taken another direction. She has a very singular power of drawing an inner picture of human life—human life as it really is, not as it looks from the outside. As she talks you find yourself saying again and again, 'Yes, that is just it.' For instance, she said finely that she liked the sorrow as well as the joy of life; that there was a magnificent joy in suffering; that a serious illness had its comforts, even its beauties, for the fit spirit."

J. J. SHUBERT RETURNS.

J. J. Shubert returned from the West last week after a trip that he declares to have been highly satisfactory to the interests he represents.

ELLEN TERRY'S APPEARANCE.

She Discourses on "Shakespeare's Heroines Triumphant" Before a Brilliant Audience.



MISS TERRY AS PORTIA.

Under the auspices of the Civic Forum League Ellen Terry appeared at the Hudson Theatre last Thursday in the first of her lectures on "Shakespeare's Heroines Triumphant." The weather was notably discouraging, but a large and distinguished audience gathered for the event.

Miss Terry was introduced by John Erskine Ely, and appeared in a flowing white robe, which was emphasized by a dark green velvet curtain as a background. Miss Terry made no attempt to impersonate the Shakespeare women that formed her subject, but rather illuminated their characters from her own conceptions. She commented on the advantages which the actress enjoys in studying Shakespeare, and analyzed the characters of Rosalind, Beatrice, and Portia. She believes Shakespeare's women have more in common with modern feminine revolutionaries than is ordinarily supposed, and that in Elizabethan times the position of women was more like that of the women of to-day than it was, for instance, in the eighteenth century, when there was a pose of education and an accompanying immorality. In the fifteenth century, she pointed out, there was a regular woman's movement. Woman's position was different perhaps, but no less important than man's. And then as now there was opposition to what is commonly called unfeminine attributes. "From the gray mule and the girl who speaks Latin may heaven defend us," quoted Miss Terry, with laughter, in which the audience joined.

Speaking of the three women of "radiant and victorious temperament," who were her subjects for the first lecture, Miss Terry remarked that they were of a kind who in the face of disappointed love would never have sat "like patience on a monument." On the contrary, these women would have been up and doing. "Perhaps," she added, "their health had something to do with their characters, for each of them is described as physically strong and well."

In Beatrice, she said, mind and heart were both dominant. Beatrice had pride without vanity. Miss Terry laid special stress upon the tender heart beneath Beatrice's quick wit, and she read as few now as can read the love scene between Benedict and Beatrice. "I never played Rosalind," said Miss Terry, in passing to her next topic, "but I love her."

"Shakespeare has no rigid types of men and women like most playwrights," she continued. "The dreamer or philosopher—what the world would call the weak man—appealed to him most. But in his women he favors those who are strong."

Miss Terry spoke of varying ways of playing Portia. She said that she herself had tried five or six different treatments of the role. In Germany, where Shakespeare is most appreciated, she is played for broad comedy, sometimes in the trial with horn eyeglasses and a small mustache to give her a masculine aspect. And there is something to be said even for that," Miss Terry admitted. "But I like the Italian way suggestive of the Renaissance. For no interpretation which the feeling for beauty is lacking can be satisfactory, and Portia must always be approached with a sense of beauty." Regarding the trick by which Portia hoodwinked Shylock, Miss Terry expressed the belief that it was a purely feminine invention in the face of apparent defeat. "That trap was never laid by a man," she said laughingly. "There was a woman in it." And she might have added that lawyers aver that Portia's plea is not good law.

Here and there Miss Terry read episodes from the plays with something of her histrionic suggestion. Her rendering of the "Quality of Mercy" speech summoned her again in the mind's eye as Portia herself. And there were many in the audience who wished that

(Continued on page 7.)

THE COURTLY KYRLE BELLEW

THE PROBLEMS AND THE PERPLEXITIES THAT BESET
THE ACTOR'S PATH

A Slave Master System—M. Ferioul alias Kyrle Bellew—
What the Public Wants—French Drama and American
Tastes—An Unperturbed Temper—Raffles—Advice to
Those That Don't Know—The Mills of the Managers—
A Trap for the Unwary—Shakespeare and the Modern
Stage—Exit Mr. Bellew.



Hoffet, Chicago.

KYRLE BELLEW.

Even at the box-office, in the outermost zone of The Scandal, you feel the suavity and the deference which emanate from the center of this solar system and are reflected by the revolving satellites. All the attendant luminaries shed a kindly glow, a courteous warmth, whatever their proximity to the star-room. Behind the frail canvas that separates you from M. Ferioul's estate in Magagnose, this geniality loses its voice, for it would not do to interrupt the domestic upheaval in a French family by ill-timed American courtesies. The motionless silence reigning here almost deludes the invader into the notion that he has broken through the hedge of rose trees into the grass-grown courtyard of the palace where the sleeping princess awaits her hero. Scene shifters recline idly beside neat piles of what will soon be M. Ferioul's library, and various members of M. Ferioul's manage sit rigidly waiting for their cues.

Presently there are voluble farewells in Magagnose, a voice whispers, "Here he is," and M. Ferioul—or Kyrle Bellew, now that he has returned to New York—appears around a projecting corner of Magagnose. In his carriage, in his hand, in his voice, you encounter the same traits that characterize his staff—self-possession and friendliness.

Mr. Bellew led the way aloft to the social altitude of the star-room where speech is less constrained by necessity. While exchanging a riding habit for a business suit, he found leisure for a few words.

"Just at present, I am most interested in finding out what the public wants. It doesn't appear to be French drama. That is rather too advanced for American audiences, however well suited it is to the boulevardier. It isn't elementary, at least." Much of the social drama imported from France fails in this country by reason of the very cleverness that made it popular in Paris. French playwrights frequently work out a sophisticated conclusion with the neat and brittle brilliance that their countrymen admire above all else. When the play, even if the translator doesn't eliminate the crackle from the lines, is presented to an audience with a less discriminating literary taste, the audience do not respond, although they themselves are often at a loss to explain just why the play isn't convincing. The truth of it is that typical American audiences like drama not when it is worked and polished with unimpeachable taste, but when its intrinsic spirit is obvious, out-spoken, and even spectacular. When it comes to choosing, the American ideal secures greater national happiness and betokens superior national stability.

"As the American tendency seems to approve romantic and idealistic plays with a strong human story, I think that historical drama like Madame Sans Gêne has a chance with you. No doubt, it was overdone in its day, and was weakly imitated." At any rate, it seems to be returning in The Scarlet Pimpernel. "Another possible drama is the Biblical play, a field which is closed to us in England, because the censor forbids it.

"A curious theatrical public," Mr. Bellew spoke as if he were musing aloud. "Made up predominantly

of women. It wants what it wants, and nothing else will suit. It will see one thing and it won't see another. So far as French drama is concerned, some are too young, some are too old, and the rest perhaps are just as well off without it."

Although the actor made out such a bad case for Parisian plays, he did not rail acridly; he merely acknowledged it gently as a more or less lamentable fact. The forehead beneath his white hair did not wrinkle, the dark eyes below his bushy brows did not shine any less serenely.

"The revival of Raffles will be an agreeable change, although it has meant hours of weary rehearsals, for I can't take much pleasure in playing a part that the critics tell me frankly they don't like. A heavy heart and a heavy foot do not draw the best work from an actor.

"The stage is not all beer and skittles. My advice to an ambitious young man is to keep out of it, if he can find a decent crossing to sweep. At that he can be jolly happy while the bally actor is walled out." Mr. Bellew's deliberate voice, as gentle as before, belied the sentiments it expressed, and Mr. Connor, who entered the room, was smiling too cheerfully to look badly "walled out." The seven years of travel and intimacy with Mr. Bellew have reconciled Frank Connor to whatever inconveniences he has to meet.

"The higher you climb, the fewer the recompenses," continued Mr. Bellew. "The responsibility increases disproportionately to the reward. You on the outside can never know what sort of a mill grinds the actor. A critic doesn't realize how many death warrants he signs when he condemns a play to failure." Perhaps that ignorance is just as well, else a critic would never have the heart to condemn anything. After all, a critic would be damaging himself in praising a worthless play. Self-preservation is heaven's first law.

"The worst of it is that a man once in can never get out. Three times I have tried to leave the stage and I have always been driven back to it to earn a living after I had spent what I had saved. The first time, I left when I had been but three years on the stage, and was earning a good salary in a London theatre. But it was no go. An employer always asks what you did last. Oh! an actor?" Mr. Bellew shrugged his shoulders and lifted his hands. "There you are, a sort of vagabond. Your employer looks askance at you, until finally you drift back to the theatre."

Perhaps there is a fatality about the stage, for the public rarely hears of desertions from the ranks. After an actor has once felt the charm of gripping an audience in his hand and of making it laugh or cry as he wills, after he has evoked mirth and sorrow from the dark, responsive cavern across the footlights, he doesn't relinquish his profession for any ordinary reason. In no other calling—unless in oratory—does a man get that satisfactory sense of his personal power which flatters his esteem and whets his appetite for more. In such a man, modesty is doubly becoming.

"The best parts are Shakespeare. We were so grounded in it that with one or two rehearsals we could play a dozen parts. We had to keep them at our tongue's end even while we were playing other things. In that respect, the older stage was a far better training school than our modern stage, where an actor rarely gets a chance at more than one good part in a season."

Mr. Bellew put a troche in his mouth and rose to follow the caliboy down to the dramatic stratum. His leavetaking, gracious and unstudied, left one wishing him success, and wondering if he had not omitted some palliating features of an actor's existence. As Mr. Connor firmly refused to be interviewed, there the matter ended.

ELLEN TERRY'S APPEARANCE.

(Continued from page 6.)

this wonderful woman might again impersonate these heroines in a dramatic environment.

Flowers and rapturous applause signalled the close of her discourse. And when the demonstration ended, the Rev. Percy Stickney Grant, in behalf of the honorary reception committee, presented Miss Terry with a "Book of Welcome," containing the autographs of many distinguished friends. In doing this Mr. Grant delivered this brief address, which had been written by Kate Douglas Wiggin:

The names in this book are interlined throughout with radiant memories and happy anticipations, though they will be visible to no one but yourself, as they are in sympathetic ink of a peculiarly confidential tint.

This little volume is a Book of Welcome from certain loyal admirers to that incarnation of poetic harmony we call Ellen Terry; the enchanting, the unapproachable, the imperishable Beloved of the English-speaking stage.

Since that star danced under which you were born, up to this present moment, dear Ellen Terry, each of us could have said, as Portia to Bassanio:

"One-half of me is yours, the other half yours, . . . and so all yours."

After the presentation Percy Mackaye read these verses, which he had written for the occasion:

ELLEN TERRY.

On her return to America.

How shall we welcome back her image bright
Who from our hearts has never been away?
They never lived who never loved a play,
Nor ever loved who loved not in delight.
Therefore, to her who, in Dull Care's despite,
Long since has taught the world's sad soul to pray
To saints of joy, we bring an homage gay
Of hearts made lighter by her own pure light.

Juliet of love, Miranda of the mind,
Katherine of quips, and beauty's Rosalind,
Truth's Portia, Beatrice the madcap-merry,
All heroines wrought of the master's heart—
To these we bow, and these bow down to Art,
And Art to Time, and Time—to Ellen Terry.

THE LATE FRANK E. AIKEN.



Here is a strikingly characteristic portrait of the late Frank E. Aiken, whose long and honorable association with the American theatre was recorded by THE MIRROR following his recent death.

AFTERMATH OF THE PASSION PLAY.

Rumors that the Passion Play and Passion Players will be brought to America in their entirety, which crop up now and then only to be denied later, have doubtless been quieted for another ten years by the absolute denial of any intended migration on the part of the Oberammergau peasant players by Sebastian Bauer, Mayor of Oberammergau and chairman of the Passion Play Committee. Mr. Bauer declares that the performance of the Passion Play outside of the Bavarian village of Oberammergau or elsewhere than once in ten years is impossible, according to their ancestors' vows. It would seem that such denial would lay at rest any future reports concerning the engagement of the passion players, either for the American performance of the play or for American vaudeville.

Now from Berlin comes a seemingly authentic report that a new Passion Play under Protestant auspices will have its first performance in Hildesheim, Saxe-Weimar, next Summer, to rival the Roman Catholic version at Oberammergau. The play, called The Life of Christ, is by Herr Weiser, stage manager of the Grand Ducal Court Theatre at Weimar. The Grand Duke of Saxe-Weimar and the Duke of Saxe-Meiningen are furnishing the necessary capital for the undertaking, and the best actors of Europe will be recruited for the production. Eight performances will certainly be given, and more if patronage warrants, during the Summer of 1911. Whether its production will be continued at stated intervals is not known. Doubtless the success of the first venture will determine the future of the drama.

As a rival of the Oberammergau institution the new organization will hardly be a formidable enemy, for it lacks the historical significance and reputation and the very *raison d'être* of the Bavarian play.

THEATRICAL CLUB IN PITTSBURGH.

Application has been made in Pittsburgh for a charter for the Theatrical Men's Association, the purpose being to form a club where the members may have social intercourse, board and lodging and "all the comforts of a home." Names attached to the application for a charter are Earl O. Gunther, Charles J. Nolte, Robert Ellison, C. H. Millard, John McBride, Frank W. Poulson, Timothy Carroll, Charles Cahill, and Alfred J. Sturm.

JAY BENTON'S COMING ADVENTURE.

The International Aero Pilots of America, at a meeting in Boston last week, decided on a special balloon trip across the continent, starting from the Pacific Coast. It is proposed to build the largest spherical balloon in the world for the trial, and H. Heber Clayton, Jay Benton, the correspondent of THE MIRROR at Boston, and J. Walter Flagg, licensed pilots, will pilot the balloon.

MAETERLINCK TO BECOME A FRENCHMAN.

A Paris dispatch says that Maurice Maeterlinck, the Belgian poet and philosopher, has decided to become a Frenchman. His decision is due to the fact that he desires to be elected a member of the French Academy, and to be one of the forty "Immortals" it is necessary to become nationalized.

HENRY GUY CARLETON DYING?

It was reported yesterday that Henry Guy Carleton, the dramatist, is dying in the South. He has been an invalid for several years.



Seymour, N. Y.

Rose Coghlan (Mistress Page)

Edith Wynne Matthison (Mistress Ford)

"THE MERRY WIVES OF WINDSOR," SEATED BEFORE PAGE'S HOUSE, READING FALSTAFF'S LETTER

Produced at the New Theatre

Reviews of Books

REMARKS. Three plays by Hermann Sudermann. Translated from the German by Archibald Alexander. Charles Scribner's Sons, New York, 1910.

Although the three plays in the present volume consist of only an act apiece, each one displays the greater literary and philosophical characteristics of Hermann Sudermann—technical mastery, subdued color of lines, clever and often sophisticated turn of situation. So far as one can judge, the translator has done his work carefully, and at times laboriously. The archaic forms of speech in Teja hang rather ponderously on the lip, and the light fancy of *The Eternal Masculine* sounds as if it were pasted upon a background rather than as if it were floating freely in air. In *Fritschen*, Mr. Alexander has achieved the most convincing English form.

Teja is a Gothic romance—not in the usual sense of the word, however. Without spectral agents, Mathilde opened Teja's eyes to the glory of love. As a great and dreaded warrior, he had never dreamed of a spirit that sympathized with his gentler craving until the young Queen took his soul in her tender hands and touched it with her lips. At that moment, when he had already given the signal for battle and when the sun was already ushering in the day of his certain death, he stood transfigured by the new splendor which had come so tardily into his life. In a delicate idealization, one does not seek for prosy facts. Teja is not true to externals, but it measures up to our inner nobilities, our ideals. By endowing Teja with a capacity for infinite love, Sudermann turned his magnificent barbarian into a demi-god.

The details of the plot which Sudermann has devised to enforce the point of *Fritschen*, lose their energy in a country where duelling is an obsolete method of avenging one's honor. The central motif, nevertheless, means as much to an American as to a German. Acting on his father's suggestion to learn the ways of the world before marrying a country girl, Fritz tangled himself so inextricably with Frau von Lamski that the only avenue open to him was a duel with her husband, the best shot in the regiment. The details of his predicament were so gallingly shameful that he considered himself lucky to cover his honor with such a doubtful rag. So, away he rode to his butcher while his mother, ignorant of his degradation, was murmuring her visions about her *Fritschen*. Such an appalling end for such a gay young life comments for itself on the code of morals and the code of honor that made the tragedy possible. Retribution dealt a stunning blow to the

fatuous old father who could not see the inexpediency as well as the immorality of the course he advocated. Could anything be more despicable than to cause the besmirching of a pure character?

The fantastic comedy of *The Eternal Masculine* hardly belongs under the title *Moriturus*, for the painter and the marshal went out to a truer life after the Queen had intentionally inflamed their love for her and had left them to fight it out between them. Naturally, the warrior chose swords for weapons; but the artist could wield only the brush, so he proposed painting a picture as a test of their love. The artist insisted that only a coward would force him to use a weapon of which he was no master. To end the matter, the marshal feigned death in a duel, and heard the Queen bestow her favor upon his rival. Springing to his feet, the marshal explained the ruse. The Queen, intent only on screening herself, dismissed both of her lovers in disgrace. It is a spirited bit of comic artifice, delicately wrought and tinted. Every line of the picture is touched in with deftest humor, every least character suggests a host of attendant ideas. Sudermann's care is not more complete than in the other two plays, but his invention is more resourceful. Naturally, *The Eternal Masculine* cannot compare with Teja or *Fritschen* in serious purpose, but in workmanship, although approaching precocity, it is quite as delightful and much more charming.

ANATHEMA, a tragedy in a prologue, five acts and an epilogue, by Leonid Andreyev, translated by Herman Bernstein. The Macmillan Company, New York, 1910. Price, \$1.25.

The curious tone vibrating in modern Russian literature is better typified by no other book than by this bewildering, interrogatory tragedy, *Anathema*. Although the lines fall far short of literary English—possibly the fault of the translator—they convey the message, or the question, that Leonid Andreyev wished to present to the world.

In the prologue, *Anathema*, a wild nomadic incarnation of devilry and revolt, sought frantically from the guardian of the brazen gates at the end of life to learn the name of the essence, the spirit, the god that rules life and immortality. Angered by enigmatic answers, he attempted to discover the mystery indirectly by making a fool of David Leizer, a poor shopkeeper. In the guise of a lawyer who brought David a fortune left by his long lost brother, *Anathema* persuaded the old man to divide the money among the lowly of the earth. With the growth of David's fame, demands upon his charity increased so endlessly that he had not a copeck left, and fled with *Anathema* to avoid the cries of the miserable wretches clamoring at his gates. Following him, the disappointed hordes, angered by David's unresponsiveness, stoned him to death. In the epilogue, *Anathema* applied once more to the

guardian of the gates for an answer to his question. He learned only that although David's charity stirred dissension and evil, it likewise brought him immortality because of the existence in and around and beyond the world of a great, mysterious, unnamed, and unnameable power.

Andreyev seems to be asking: What is the meaning of life? He has not answered his riddle, save that he inculcates infinite trust in whatever gods may be. Like contemporary writers of his class, he is groping blindly, impotently in a blank darkness. His faith, far from being a source of tranquillity and comfort, is merely the last, desperate resort of the searcher who feels that he must have some tangible support. Andreyev inquires why men suffer even while they are altruistic and noble, but not the faintest ray of light illumines his gloom.

The social upheaval in Russia, which so naturally is finding its voice in a tragic and virile literature, echoes faintly on our shores, especially in its mental, philosophical phase. Although society has reached no such feverish condition in America, the strength of this tragedy cannot escape an American. It is a rude, a brutal strength, that hurts and perhaps offends where it touches. Perhaps, this unhappy quality is a necessary concomitant of its violence, or perhaps, in Russian the diction swings more gracefully. The English version at times is as rough as the mood of the writer.

Anathema is not without marks of a resourceful dramatic instinct and an inventive imagination. The characters, however, are all types rather than individuals, although vital types. That trait and the strict classicism of outline lend dignity to the undeniable force of the tragedy. The quality which chiefly marks it, however, aside from the intrinsic depth of its theorem, is its untamed magnificence.

MY VOICE AND I: OR, THE RELATION OF THE SINGER TO THE SONG, by Clara Kathleen Rogers. A. C. McClurg and Co., Chicago, 1910.

Clara Kathleen Rogers is well qualified to offer advice to young musicians, for her inheritance, her training, and her occupation have been musical. Her father was John Barnett, and her mother was the daughter of Robert Lindley. Besides their guidance she had years of study at the Leipzig Conservatory and in Milan, before she made her debut under the stage name of Clara Doria. She was associated with famous singers on both sides of the Atlantic until she married Henry Munroe Rogers, a lawyer of Boston, and retired from the stage. As a music teacher, she has had a chance to discover the needs of many inexperienced singers, for she is a keen observer and an original thinker as well as a woman of culture.

Her present volume, a successor to *The Philosophy of Singing*, is rather iconoclastic in its insistence

(Continued on page 10.)

ACROSS LONDON FOOTLIGHTS

MEN AND EVENTS IN THE PUBLIC EYE OF THE THEATREGOING POPULACE.

The Year of Grace—Plays That Leave in the Fall—Military Drama—Pains and Penalties—Count Hannibal on Account—Laurence Irving—Sunday Theatres—Arsene versus Sherlock—Sarah a Son Ami—Jack, the Roosevelt Killer—A Sequel to Matinee Hats.



LAURENCE IRVING.

LONDON, Oct. 20.—W. Somerset Maugham is apparently to be congratulated on this year of Grace, for the play is flourishing considerably better than are some of its contemporaries, for many have fallen by the wayside during the past few weeks. The Man from the Sea couldn't live on land, although Robert Lorraine did his best to adapt him to terra firma. Cosmo Hamilton's new play, which was calmly received by a polite audience, is not getting along much better. Mrs. Skeffington, as the play is named, is bedecked with plenty of brass buttons and gold braid, for its characters are mostly military, and the persons are sufficiently mendacious in their efforts to conceal something that might much better have been revealed in the first place, but somehow the bellows didn't blow the coals into a live flame.

Another military play, called Fall In, Rookies, was produced at the Alhambra on Oct. 24, for the purpose of showing the populace what an elevating effect a red uniform has on a character. Henry Arthur Jones transformed his besotted hero into a homiletic ornament to the stage by the simple expedient of sending him to the Boer War and of giving him a man-sized task. Resplendent with medals and ebullient with morals, he returned to his native heath to show everybody what the benevolent Mr. Jones had done for him. The audience approved of the regeneration.

Oscar Asche and Lily Brayton are filling almost as much space as Laurence Housman does in the papers, but in a different way. Mr. Housman is still sputtering and fuming over the rank injustice to Pains and Penalties, and is going to read it to those interested, in order to prove that the censor doesn't know so much about his business as he might. This clash of opinions was to be expected sooner or later in the natural order of events, but Mr. Housman is unlikely to shake the government, whatever Pains and Penalties are involved.

Count Hannibal, with which Oscar Asche and Lily Brayton returned to the arena on Oct. 20, at the New Theatre, is a dramatization of Stanley Weyman's novel. The acting harmonizes in spirit with the strenuous advertising that heralded the event. Everybody plays with the loud pedal on, and the resulting uproar fatigues the most blasé into believing that he has received his money's worth. Even the critics fell into the procession and said all the agreeable things they could think of. All of which must be infinitely pleasing to those chiefly concerned. At any rate, it does no harm, for the woes of the gentle Clothilde who marries the swashbuckling Count to save her lover *et altera*, afford an opportunity for sympathetic thrills.

Laurence Irving is approaching London with The Unwritten Law. On Oct. 17 he appeared at the Grand, Chrydon, and repeated the success that has accompanied him ever since the production of the play in Manchester, in August. Although the action at times is rather clogged with words, there is sufficient tenseness of situation and of acting to carry the play along.

H. B. Irving has recently taken up the cudgels for the Sunday theatre, arguing from the specious analogy, if Beethoven and Tchaikowsky are not denied admittance to the concert hall on Sunday, why should Shakespeare find the theatres locked? Mr. Irving can hardly have expected to convince any one by such a flimsy figure of rhetoric. One hardly needs to point out that a musical programme is a very

different matter from a dramatic presentation, simply on the point of the amount of labor involved. The spirit that clings about even the most classical drama is festive—to say the least—and does not harmonize with the ordinary conception of the purpose of the Sabbath.

From Paris we learn that Sherlock Jones has finally met his match in the eminent French rascal, Arsene Lupin. Sherlock, in pursuit of Arsene and a \$4,000,000 diamond, all but catches the thief, when the brave neatly escapes by impersonating M. Clemenceau. Thus the incontestable superiority of Gallic wit is once more established. It needs now but an enterprising English manager to show the subsequent career of the two gentlemen. Arsene had started for the United States, but a playwright might readily divert his projected itinerary by wrecking his boat on the Devonshire coast. In fact that would be the only way of preserving him a little longer from the clutches of the law, now that wireless telegraphy can be utilized for marine detective work. At any rate, it is to be hoped that the British hero of the secret service will be exculpated by another chapter from gifted dramatic pens on this side of the Channel.

Sarah Bernhardt at least is more politic than the management of the Chatelet, where Arsene is eluding Sherlock. She presented a silver collar to W. Clarkson's terrier, Wiggy, in memory of their pleasant though brief acquaintance. Wiggy's master is a per-ruquer and costumer.

Another national repartee will be included in the production of Jack and the Beanstalk, the Drury Lane pantomime. The giant will be an enlarged edition of Col. Roosevelt with a superlatively active mouth. The management probably considers itself safe from the ex-Presidential wrath at this distance.

American press agent methods, when subjected to English atmosphere, warp into unaccountable attitudes. Thomas L. Dann, press agent for Frank Curzon, arranged a neat little scheme which went quite wrong. Mrs. Dann and Mrs. Eardley, conspicuous in enormous hats at a matinee at the Princess of Wales' Theatre, got into an altercation with a man behind them. After considerable disturbance the ladies tavored out of the theatre and summoned Mr. Curzon to court for alleged insult. That case was dismissed. Now, Mr. Dann is suing Mr. Curzon for monetary recompense for his share in the occurrence, and Mr. Curzon denies any obligation of the sort. The court is not disposed to look leniently upon this abuse of legal machinery for advertising purposes.

JASPER.

THE MARCUS MAYER BENEFIT.

After promoting benefits for others for many years, Marcus R. Mayer, the veteran impresario, is to be the beneficiary of a testimonial himself. For several seasons Mr. Mayer has retired from active managerial work and his health has been failing. When Mr. Mayer was first advised of what had been done by friends to this end he protested that he was too young to receive the honor.

The committee in charge includes Charles Frohman, Lee Shubert, Joseph Brooks, George M. Cohan, Hollis E. Cooley, Charles B. Dillingham, Henry W. Savage, David Belasco, George W. Tyler, A. L. Erlanger, John Drew, A. W. Dingwall, Joseph Grismer, Al

ADELINE GENE.



Adeline Genee will appear to-night (Monday) at the Globe Theatre in what she asserts is her farewell New York engagement. Miss Genee appeared in three dances, the first called The Good Old Days; the second, a ballet entitled Roses and Butterflies, with music by Coumad, from Philemon and Baucis, arranged by C. Glaser, a variation by De Busay and a waltz by Moskowski, and the third a Hungarian folk dance. Miss Genee is assisted by M. Sherer-Bekes and the ballet from the Empire Theatre, London.

DOUGLAS FAIRBANKS.



Again Douglas Fairbanks is a reporter, but on the cub reporter of his new starring play, The Cub. Mr. Fairbanks is not the sophisticated newspaper man who delighted large audiences for two seasons in The Gentleman from Mississippi, nor is he the ordinary every day reporter. Such well groomed and good looking chaps as Douglas Fairbanks are not often found in the ranks of news gatherers. One can forgive a slight misrepresentation when the offender is so clever and pleasing as Douglas Fairbanks.

Hayman, William Harris, William A. Brady, Henry B. Harris, Fred C. Whitney, Sam H. Harris, Marc Klaw, Augustus Thomas, Frederick Thompson, Oscar Hammerstein, George W. Lederer, and Daniel Frohman, chairman, and the New Amsterdam Theatre will be the scene of the event. Already many prominent stars have volunteered their services. The first offer came from Sarah Bernhardt, who was advised by cable that her old manager and friend was to be honored with a testimonial, and promptly cabled back offering her services. A. L. Erlanger will act as general manager, and Henry W. Savage will be treasurer. David Belasco will be the stage director.

The last testimonial in which Mr. Mayer participated was one he arranged for the late Henry M. Abbey, and on this occasion the sum realized was \$35,000, probably the largest sum ever raised by any benefit for an individual.

Mr. Mayer was born in New Orleans, and at an early age went to California, where he learned the printer's trade and soon found a position on the San Francisco Alta, one of the leading papers on the Pacific Coast at that time, after which he was connected with the Territorial Enterprise, where he worked with the famous humorist and man of letters, the late Samuel L. Clemens ("Mark Twain"), in that wonderful period in the history of Virginia City, Nev., where the famous Comstock Lode was being developed, and often saw John M. Mackay passing to his work in the mines as a common laborer, soon to become one of the "Big Four"—Flood, O'Brien, Fair, and Mackay—known throughout the mining world as the "Bonanza Kings." Later, Mr. Mayer went to the Scientific American, San Francisco, where he formed a close friendship with Bret Harte, which lasted during the life of that famous author. At a later date he was connected with the Oregonian, published at Portland, Ore., where he became interested in the theatrical business, to which he has devoted nearly fifty years. Mr. Mayer's first venture as a theatrical manager was the starring of Julia Dean Hayne. Then followed a season with the younger Kean, after which he successively directed the tours of world renowned celebrities, among them Lady Don, wife of Sir William Don, said to be the most beautiful woman of her time; Edwin Booth, the great tragedian; Lawrence Barrett, Edwin Adams, Adelaide Neilson, Rose Eytinge, Jane Hading, Charlotte Cushman, Sarah Bernhardt, Sir Henry Irving, M. Coquelin, Monet Sully, Mary Anderson, and Adeline Patti, for whom he managed three tours, one to South America and Mexico. While in South America Madame Patti was paid \$5,000 in gold by Mr. Mayer for each appearance. Then came a tour of the Far East with Sarah Bernhardt, playing engagements in Cairo, Egypt, and India, followed by tours of the principal cities of Europe. He was with Madame Bernhardt when she played before the Czar and imperial family at St. Petersburg, and has a magnificent diamond ring as a souvenir of the occasion. Mr. Mayer in more recent times has brought many European artists to this country, and has introduced many Americans to the European public. He holds the record for trans-Atlantic voyages, having made fifty-five round trips, crossing the Atlantic Ocean one hundred and ten times, which, with several trips to Australia, South Africa, Japan and China, and two round-the-world journeys, ranks him well up with famous globe trotters.

THAT STORY OF AGREEMENT.

Mr. Klaw Denies the Rumors of a Truce with the National Theatre Owners' Association.

Persistent reports of a truce between Charles Frohman, Klaw and Erlanger, and the National Theatre Owners' Association have been about for several days. They originated in the West and were set forth in various Western newspapers with some show of authority.

Mr. Klaw, last Wednesday, issued a statement in which he said:

"There is absolutely no truth in the statement that Charles Frohman and Klaw and Erlanger or any of them has signed any paper of truce with the National Theatre Owners' Association, and it is time that the assertion was flatly contradicted.

"We have always regarded the attitude of the National Theatre Owners' Association as a huge joke, and nothing has happened since my return from the West to change our opinion. The one-night shows in that part of the country, as elsewhere, are dangerous for our attractions. Some attractions looked by us would probably like to play them, but a committee named by the so-called National Theatre Owners' Association last summer made that impossible. These foolish deluded men, after clamoring for a long while for what they called an "open door," when they got within sight of it promptly shot the bolt by passing a resolution that nobody could book more than two interests. That meant simply this—that Klaw and Erlanger could book their own shows and the shows of some one other manager, but would have to stop there, while, on the other hand, the National Theatre Owners' Association could book any number of theatres. That is all that the one-night shows are suffering from to-day.

"Overtures have been made to us to try to ease this situation. Unfortunately, our lips are sealed as to the individual who made the overtures, and we are not in the habit of breaking either our words or our contracts. Consequently, we are in the awkward position of waiting for the other fellows to do it. But we do not propose to tolerate misrepresentation on the subject, and if false reports are sent out we intend to promptly nail them. There is no agreement signed with the National Theatre Owners' Association, and there will be none. None is necessary."

Yet the Western newspapers continue to print columns about the alleged settlement of differences.

BOOK REVIEWS.

(Continued from page 8.)

on the end rather than the means in singing. Although Mrs. Rogers does not discard technical skill nor minimize its value, she would have every student understand that mere technical skill can never produce a great professional singer. The power and the passion of self is to be expressed through the agency of the voice. The development of vocal dexterity, except as it permits greater variety and depth of expression, is a superficial accomplishment. For that reason, Mrs. Rogers insists that the student should always study the tones of his voice rather than the mechanism of his throat; and that when he uses a rule, he should realize why such a rule was ever invented. She advocates leaving the method more or less to the pupil, so long as he produces easily and naturally the desired tones.

The author frequently enforces her precepts by citing famous musicians whom she has known personally. These examples are especially illuminating in her discussion of lyric and dramatic singers and in her chapter on technique. To the reliance of a dramatic singer upon environment, Mrs. Rogers attributes the failure of such musicians on the concert stage, where a poverty-stricken technique is not covered by the loud inspiration of surroundings. The book is a thoughtful and logical exposition of some of the problems that confront an amateur. It contains just the sort of advice that will inspire a really intelligent student, and it will be over the heads of others.

THE MASK, a Quarterly Journal of the Art of the Theatre, for October, 1910. Edited by Gordon Craig, Florence, Italy. Price, \$4 per year.

The Mask, a delight to bibliophiles, has arrived again with its budget of frank, original notions, to most of which we subscribe willingly. To the work of E. W. Godwin is accorded the honor of the first page, and the reproduction of certain designs of his by Ellen Terry. John Semar considers E. W. Godwin's painstaking, scholarly and tasteful contribution to theatrical art the transition from the ghastly ornamentation of the early Victorian stage to the imagination and symbolical stage of the future.

Allen Carric indulges in a more or less epigrammatic imaginary dialogue between a manager and an artist, in which the artist insists that if a manager has faith enough to hire an artist at all, he should have the strength of his convictions and be guided entirely by the artist. The defect of the argument is that the artist is constituted judge in any cases of dissent between himself and the manager. At any rate, it is agreeable reading, although the American intellect balks when it tries to imagine any manager's taking part in such a colloquy.

From the premise that Shakespearean ghosts are spiritual manifestations that tone the entire play in which they appear, Gordon Craig infers that these plays should be presented in idealized form that merely suggest the realities. Although Shakespeare himself probably never thought of such a thing, Mr. Craig has certainly fortified himself with unassailable logic.

Louis Madrid puts in a plea for a National Memorial Theatre that will compare with the Gothic

cathedrals. Felix Urban commends the study of Giotto, Carpaccio and Leonardo to students of theatrical art, as well as the observation of contemporary human life. Adolf Furster offers some strictures upon the Passion Play. John Balance asks for a new theatrical atmosphere. E. W. Godwin contributes valuable notes upon the scenery of King Henry VIII. In a paper on "The Tragic Theatre"—which, no doubt, is very erudite, but which, without doubt, is equally unintelligible—W. E. Yeats discusses the spiritual quality of tragedy, and the proper investitures that will make spectators feel that spirit. The main part of the magazine concludes with brief articles on the uncommercial theatre, the cheap theatre and Miss Horniman's Irish theatre.

Among the book reviews, Clayton Hamilton's pessimistic essay on American stage scenery is mentioned. Since Mr. Hamilton wrote that the New Theatre has produced *The Blue Bird*, which possibly has made Mr. Hamilton feel more cheerful. The review of the Japanese Dance is illustrated with several interesting Japanese prints.

MAGICIANS' TRICKS AND HOW THEY ARE DONE, by Henry Hatton and Adrian Piate. The Century Company, New York, 1910. \$1.00.

From the ancient days, legerdemain has seemed to laymen almost as wonderful as advertised. The present exposition of magic methods will not lessen the admiration that proficiency excites among spectators, although the shroud of mystery is torn away by the writers. The difference between knowing how to do a thing and actually doing it is quite as wide as it ever was. Consequently, a mere explanation of the intricacies paves the way to intelligent practice, but the would-be wizard has to travel the road by foot even then. One has only to try any of the tricks in the book to discover that his toil has only commenced.

Mr. Hatton and Mr. Piate have presented their explanations in a manner intelligible to the most unversed reader. Beginning with finger exercises, they advance through the more elaborate manipulation of cards, coins, balls, eggs, handkerchiefs, rings, and miscellaneous objects. They elucidate some of the spiritualistic phenomena that have amazed if not convinced the uninitiated. Perhaps the most interesting pages are those devoted to mnemonic systems of memorizing. By tables of fixed ideas with which suggested words are mentally associated, a performer is able to give a surprising amount of varied information. In some cases, however, the table of ideas seems as complicated as the facts for which they stand.

As the authors do not forget that all successful tricks are so constructed as to separate cause from effect in the spectator's mind or to screen the cause entirely, they give a scientific explanation of the devices used. The book is a straight forward account, suitable for study but yet written with enough animation to attract the less industrious.

THE BUSINESS MAN IN THE AMUSEMENT WORLD, by Robert Grau. Broadway Publishing Company, New York, 1910.

In a corpulent volume, Robert Grau has set down his discursive reminiscences and opinions on all sorts of theatrical men and matters. His experience has extended over many years, and his transactions have brought him into connection with an innumerable host of well-known men and women. While the volume can claim no distinction for literary merit, and while it especially lacks sequence, the pages are filled with anecdotes, business narratives, suggestions, and vagrant notions that repay more than random reading. The variety of his topics ranges from Maurice Grau's grand opera to Keith and Proctor's moving pictures, from sidewalk speculation to amateur night. Photographs of the men whose biographies are recorded adorn the book.

WORLD CORPORATION, by King C. Gillette. The New England News Company, Boston, 1910.

This volume sets forth the charter, the rules and the regulations of the World Corporation, which has been organized at Phoenix, Ariz., for the purpose of transacting all sorts of business all over the globe. Mr. Gillette expects to eliminate all motive for crime as well as to solve all problems in higher economics by his corporation. In fact, he is ushering in the millennium. His purpose deserves every success.

HOW TO READ CHARACTERS IN HANDWRITING, by Mary H. Booth. The John C. Winston Co., Philadelphia, 1910. Boards, 35 cents; limp leather, \$1.

In a pretty little volume, Mary H. Booth, who is known as a speaker and writer upon the subject, has set forth the fundamental principles for the guide of amateurs. After explaining the various traits to be deduced from writing—pride, generosity, carelessness, sensitiveness, orderliness, stability, etc.—she gives some examples of various styles with her own analysis. Anyone interested in this curious but truthful method of investigating character, will find considerable that is suggestive and stimulative.

STANDARD MUSICAL BIOGRAPHIES, by George P. Upton. A. C. McClurg and Company, Chicago, 1910.

George P. Upton has compiled miniature biographies of a hundred and more composers whose works are heard frequently. He has included brief characterizations of their musical styles, couched in simple language for the general reader. While it is not intended as an exhaustive source of investigation, the volume is a valuable handbook for those who want to furnish up their information for concerts and operas. The author manages to compress into two or three well written pages all the essentials about the life and the work of each composer. The text is serviceably interspersed with numerous illustrations of men and places. An ordinary reader will find it almost indispensable as a Baedeker to music, if he once acquires the habit of using it.

FRANK GILLMORE.



Gillmore, F. F.

Frank Gillmore makes his first metropolitan appearance with the New Theatre company to-night (Monday) as Fenton in *The Merry Wives of Windsor*.

NOTES OF MUSIC.

The eleventh season of the People's symphony concerts, Franz X. Arena, conductor, opened with an orchestral concert at Carnegie Hall Sunday afternoon, Nov. 6, when Mr. Mallet-Provost, president of the society, made an address, and the following programme, with Beatrice Bowman, the lyric soprano, as soloist, was given: Overture, In Bohemia, Hadley; New World Symphony, Dvorak; Aria, from *Traviata*, "Ah, fors e lui"; overture, Leonore, No. 3, Beethoven; march from *Jornalfar*, Grieg. The next concert will take place Sunday afternoon, Dec. 18, at Carnegie Hall.

The People's Auxiliary Club will give the first concert of its eighth season at Cooper Union, Tuesday evening, Nov. 15, when the Kaltenborn Quartette will present the following programme: Haydn, quartette, G major, op. 76, No. 3 (the Emperor quartette); Corelli, cello sonata, D minor; Beethoven, quartette, G major, op. 18, No. 2. Max Drooge will be the cellist soloist.

Too much cannot be said for Conductor Mahler's effort to place really good music within the reach of all. It is an example that Germany and France have long set us, and we may follow it with much benefit. Mr. Mahler's endeavor to broaden the sphere of the Philharmonic's usefulness will do more to raise our standard of music here than the most elaborate productions at the Metropolitan. That he will receive strong indorsement is evidenced by the gratifying success of the society's opening concert in Carnegie Hall last Tuesday night.

A large and entirely new audience has been drawn to his support, one that evidently approves the idea of an increased number of concerts, and is eager to attend them, music students being especially well represented on the subscription lists. Tuesday night's programme included the Bach suite, with Mr. Mahler at the harpsichord, the Schubert C major symphony, the Mozart dances and Richard Strauss' "Also Sprach Zarathustra." The suite, perhaps because it was more familiar to the orchestra, was the best rendered, but while the audience seemed to enjoy it, their warmest applause was saved for the C major symphony. In this the brasses were a bit over enthusiastic. The Mozart numbers might well have been omitted, as they fitted poorly between Schubert and the tempestuous Strauss.

The programme was repeated Friday afternoon at Carnegie, and again on Sunday afternoon in Brooklyn, when the orchestra opened a series of five Sunday concerts, the first that Brooklyn has ever been offered. The opening concert of the New York Sunday afternoon series is scheduled for Nov. 13.

Louisa Charlton announces three sonata recitals by Carolyn Beebe and Edouard Delthier at Mendelssohn Hall on the evenings of Nov. 9, Jan. 4 and Feb. 28.

Francis MacMillen gave a violin recital at Carnegie Hall on Sunday evening, Nov. 6, offering a varied programme in brilliant style.

Irene Armstrong Funk, soprano, with Mrs. Edwin N. Latham at the piano, will give a song recital at Mendelssohn Hall on Wednesday afternoon, Nov. 9, at 8 o'clock.

THE STAGE IN HOLLAND

DRAMATIC EVENTS IN THE DUTCH KINGDOM CHRONICLED BY "THE MIRROR'S" CORRESPONDENT.

Manager Maal and the German Opera—Mischa Elman—Agnes Sorma and the Company of the Neues Schauspielhaus in Das Konzert—The New Production at the Grand—An Original Dutch Mythical Comedy—The Fiftieth Anniversary of Louis Bouwmeester in Expectation.



HENRI MAAL.

(Special Correspondence of THE MIRROR.)

ROTTERDAM, Oct. 25.—The weeks that have elapsed since my last letter have been rich indeed in noteworthy events, both musical and dramatic. Among the former a prominent place may well be conceded to the opening performance of the series of German operas to be given during the season under the management of Henri Maal, a well-known Dutch baritone, who, besides his capacity in a musical line, displays an equal adaptability in the managerial direction. The occasion was an "off-night" at the Grand, and the opera chosen was Wagner's Siegfried. Needless to say that a well-filled house was the result, and that enthusiasm waxed high, the more so as the Siegfried of the cast was the renowned Dutch tenor, Urieus, the ideal impersonator of the role. The impersonation is, forsooth! of a superior excellence seldom seen, both vocally and dramatically, and suffices to establish the reputation of Urieus as one of the first tenors and Wagnerian interpreters now before the public. Frau Kische-Endor was a powerful and imposing Brünnhilde, and her "invocation to the sun" was delivered with a wealth of tone and an intensity in the phrasing that held their own, even with the tremendous orchestral share of the music. And then, as glorious climax, the splendid close of the opera, sung by her and Urieus! The next opera announced by Manager Maal, for the coming week, is the ever-favorite Lohengrin, and meanwhile we are promised a number of lighter works, Flotow's Martha heading the list, with Manager Maal as Plunkett.

Impresario De Haan is proving as good as his word and favoring us with the brilliant galaxy of stars promised in his prospectus for the season in successive order. After the appearance of Madame Bernhardt in L'Aiglon the following number of Impresario De Haan's programme consisted of two concerts by the incomparable Russian violinist, Mischa Elman, at the Tivoli Theatre, subsequent to which came the tour of the celebrated German actress, Agnes Sorma, supported by a division of the company of Des Menes Schauspielhaus in Berlin. Mischa Elman has already visited America, and, indeed, is returning to your hospitable shores, where he will doubtless be greeted with acclamations of unbounded admiration. This young virtuoso, as your readers probably know, is scarcely twenty, and yet his genius and perfect schooling are such that he wields his bow with an unrivalled hand and is second to none as master of his instrument. He combines every quality, depth of tone, strength and passion, delicacy of touch and feeling, faultless execution and technique—in fact, a perfect artist.

The play chosen for the first of the two performances of Agnes Sorma was Bahr's comedy, Das Konzert, the occasion being an "off-night" at the Grand. Das Konzert is, of course, familiar to MIRROR readers. When it was first performed here the comedy made but a mediocre impression on me, but after witnessing the unique representation by Agnes Sorma and the other German artists, I must confess that I was entirely charmed by the play and by the wit and subtle intention of the scenes and action. The entire cast was just what it should have been, whilst the three leading characters—Marie (Agnes Sorma), Helink, the

pianist (Rudolf Christians), and Dr. Jura (Eugen Burg)—were simply exquisite and masterly impersonations. It ceased to be clever acting and became an episode of real life. Agnes Sorma and the members of the Menes Schauspielhaus will be seen in Maeterlinck's Monna Vanna, as a farewell night. A treat is surely in store for our public then.

The bill now running at the Grand is again an adaptation from the French, or, say, Het, Heilige Woud (Le Bois Sacré). This comedy of De Callavet and De Fiers, which may be considered one of the latest Parisian successes, has been very favorably received in its Dutch attire. Manager Van Eyden has done all that is possible to make the comedy "a go" with the public, both as to the mounting and cast, the result being a pleasing one, although to my mind, the entire drift as well as the situations are of rather a too Parisian tinge, and consequently lose much of their purport in another language. Besides this objection, I find the comedy in itself rather trivial, and at times even boresome, these observations being specially applicable to the first and second acts, the third and last quite excelling both as to animation and amusing incidents. The mounting was, as I have said, all that could be desired, and the cast no less commendable, with a single exception. Mrs. Van Eyden was in her element as Francine Margerie, and proved fully her right to the title of leading comedienne of the Dutch stage. She looked unusually handsome in her various rich and tasty costumes. Miss Duymaer Van Twist was in her happiest vein as Adrienne, and was a most bewitching and fascinatingly pretty coquette. The dance between her and Zakouskine (Mr. Morrien) was a feature of the evening. A special meed of praise is due to Mr. Morrien, by the way for his clever bit of character acting, and also to Mr. De Yong in the role of Des Fargettes.

The first performance by Het Tooneel (The Stage), under Manager Royards, of a new and original dramatic work, may justly be looked upon as an important item in this season's theatrical record, the more so as the work in question is in verse, with accompanying music composed expressly for the occasion. The title of the mythical comedy is Marayaa, and the subject treated is the mythological legend of the contest for supremacy in the divine art of Euterpe between Apollo and the satyr Marayaa. The author of the new work is Balthazar Verhagen, a young Dutch writer, who as yet was unknown in the quality of a dramatist, while the music is by A. Diepenbroek, a Dutch composer of accepted talent. Although the legend is not very closely followed, many of the scenes are pleasing, the language is often well chosen and effective, and, as a whole, the work possesses merit. Even more deserving of praise is the music, which is indeed full of rhythm and harmony. The entire work is well worthy of a place in the repertoire of The Stage. The performance in this city was at the Grand, on an "off-night," and the mounting, with the picturesque costumes and scenery and the complete orchestra, was most notable. Willem Royards was the Apollo and P. Mols the Marayaa. Mrs. Ertmann as the nymph Deloepa acted with grace and artlessness.

Two interesting performances of John Galsworthy's delicate comedy Joy took place lately at the Tivoli Theatre, and I frankly admit that it was one of the best things done by the Players of the Hague (De Hagevellers), the dramatic company under Manager Verkade. The comedy is rather flimsy as to texture and situations, but the tone is agreeably maintained in a natural and sympathetic key, and the personages present many traits that are attractive and telling. The last act in particular is delightful and touching at the same time. Eduard Verkade, the leading actor, and manager of the company, enacted Hon. Maurice Loyer with marked earnestness, while Meedames Beider and Hermse are entitled to warm encomiums for their sincere and well carried out conceptions of the characters of Mrs. Gwyn and Joy, respectively. The outburst of Mrs. Gwyn reflects credit on Miss Beider's dramatic feeling and no less so the sorrow and despair of Joy, as portrayed by Miss Hermse.

Contradictory rumors are now afloat as to the future plans of Louis Bouwmeester. Offers have been made him for a new contract by the Royal Dramatic company of Amsterdam, but same have been refused, at least so goes the report. What is positive is that the great tragedian will soon return to Holland and that a monster benefit is being organized to celebrate the fiftieth anniversary of his dramatic career, after which his movements are as yet uncertain.

ADELE J. GODOY.

MORNING THEATRE.

Mrs. Dore Lyon has announced morning performances of one-act operas and comedies new to America in the Berkeley Theatre Nov. 11, Dec. 16, Jan. 20, 1911, and Feb. 17. A feature of the first morning production will be Robert Kegerreis, assisted by Hardee Kirkland, Bernard Cavanaugh, and Richard Quilter, in a dramatization of Poe's "The Telltale Heart." Mr. Kegerreis first offered The Telltale Heart as a curtain-raiser for Billy, Sept. 17, 1900, and afterward presented the piece in vaudeville. Offenbach's one-act opera, The Husband Locked Out, with Madame Meyrowitz, the Welsh prima donna; Mrs. Lyon, Arthur Burckley, and Felix Di Gregorio in the cast, and Mr. Meyrowitz conducting, and an adaptation from the French, called Mr. Turleton's Ad, by Mrs. Lyon, with Robert Kegerreis, Bernard Cavanaugh, Beatrice Bentley and Mrs. Lyon, will complete the first morning.

OPENINGS MONDAY NIGHT.

Adeline Genes in The Bachelor Belles at the Globe Theatre, May Irwin in Getting a Polish at Wallack's, Emma Trentini in Naughty Marietta at the New York, Weedon Grossmith in Mr. Freedy and the Countess at the Nazimova, and The Merry Wives of Windsor at the New Theatre are the openings of Nov. 7, which will be reviewed in next week's MIRROR.

CHARLES J. FYFFE DEAD.

Famous in His Day as a Tragedian—Chorister of the Edwin Forrest Home.



Charles J. Fyffe died on Nov. 2, at the Edwin Forrest Home, near Philadelphia, aged 80 years. He was a native of New Orleans, to which city his remains were sent for burial. Mr. Fyffe at the time of his retirement from the stage was one of the best known of American tragedians. He supported Booth, Barrett, William E. Sheridan, and, in fact, all the notable tragedians at one time or another during a period of fifty years.

A few of Mr. Fyffe's New York appearances after his long service with the old tragedians may be noted. He was the Lord Howard in the production of the English version of Glacometti's Elizabeth by Mrs. Landon (Jean Davenport), in New York in the seventies; in 1870 he played Captain Raynal in The Double Marriage with Kate Claxton; he was at Daly's Theatre the same year with the Lizards, playing Sir Percival in The Woman in White; in April, 1882, he was at Daly's appearing as Robert Cobb in Cad the Tomboy, with Carrie Swain, and in 1877 he was in support of Julia Marlowa, at the Star Theatre, playing in Romeo and Juliet; Timarch in Iago and Antonio in Twelfth Night.

Mr. Fyffe had long been a guest at the Forrest Home, in the social life of which he was prominent. When he entered the Home he was appointed chorister, and he took great pride in the fine collection of books left by the founder, and added to by the administration of the Home.

Mr. Fyffe's advanced age did not weaken his interest in the active affairs of the profession, of which he was long a working member, and with others of the guests he frequently visited Philadelphia theatres at the invitation of managers and prominent players. He was active, too, in coaching amateurs, and in arranging entertainments, his interest in such affairs being extraordinary when his years were considered.

A THOUSAND DOLLARS FOR CHARITY.

William Hodge, playing in The Man from Home at the Shubert Theatre, Rochester, last week, made a generous offer whereby some local charitable organization will profit. In a curtain speech after the third act of his play, Mr. Hodge said he would give \$1,000 to the local charitable institution which the citizens of Rochester voted as being the most worthy. Mr. Hodge was a resident of Rochester some years ago. He was welcomed last evening by a contingent from his native town, Albion, N. Y., who came to Rochester to witness the performance.

YOU NEVER CAN TELL AT WELLESLEY.

The Barn Swallow Society of Wellesley College, Wellesley, Mass., gave a performance of G. Bernard Shaw's You Never Can Tell, Oct. 29. The girls had charge of the entire performance, including the shifting of scenery. The cast included Marjorie McKellap as Gloria, Nell Dilet as the dentist, Florence Palpey as Mrs. Crompton, Catherine Duffield as Mr. Thompson, and Mary Golt and Imogene Kelly as the twins, boy and girl respectively.

LOTTA CRABTREE'S SONOMA GIRL.

Lotta Crabtree announces the retirement of her famous brown trotting mare, Sonoma Girl, from the turf. Thus ends the history of one of the most famous horses of the day, with a record of 2,044.

CHARLES RANN KENNEDY AN AMERICAN.

Charles Rann Kennedy, the author of The Servant in the House, has become an American citizen. He took out his naturalization papers forswearing allegiance to the British sovereign in time to vote at the present election.



PROFESSIONAL DOINGS



Charles E. Kimball, who closed with the *Four Associate Players* in stock at Duluth, Oct. 2, is now touring the South with *The Squaw Man*, under the same management.

Until *Marilyn Arbuckle's* new play is ready he will appear in vaudeville in a one-act play entitled *The Weicher*, by Robert H. Davis, the magazine editor. Mr. Arbuckle's first appearance in vaudeville will be at the Fifth Avenue Theatre. The character which Mr. Davis has created for him is a distinct American type along the same lines as his role in *The County Chairman* and the chorus in *The Round-Up*. Mr. Arbuckle will return to the legitimate stage later in the season under the management of Klaw and Erlanger.

P. J. Kane is with Herbert Bell's Musical Comedy company, playing opposite comedy to Mr. Bell.

Pauline Seymour has joined the Eastern Road in full company for the part of Emma Brown.

Jack Marvin is playing the part of Cash Bowline in *The Squaw Man*. Last season Mr. Marvin made a very successful trip to the Coast in Texas, playing *Pasquale*. He recently closed a season of twenty-six weeks on Long Island with *Al Trahera*.

L. S. Potts of Battle Creek, Mich., was nearly asphyxiated by escaping gas at the Jackson Hotel, Columbus, Ohio, recently. A rubber tube which had conveyed the gas from a jet on the wall to a small stove had become dislodged and allowed the gas to pour into the room. Mr. Potts was awakened by the rumble of a heavy wagon along Spring street and had sufficient strength left to crawl to the window and to the escape. Here, after twenty minutes, he was rescued by hotel employees.

A Bachelor's Honeymoon under the management of Gilson and Bradfield, with Dwight A. Mende as star, reports excellent business in the Central States. This is the fourth season that Gilson and Bradfield have sent out this popular farce comedy. They are booked solid to June 30, covering all the South and West. Last season they closed the middle of June and opened this season Aug. 20.

After an absence of three years, Frances Macmillan, the violinist, appeared in a recital at Carnegie Hall, Sunday evening, Nov. 6.

Alexandro Bonci, the tenor whose New York song recital takes place at Carnegie Hall, Tuesday afternoon, Nov. 22, called for America on the S. S. *Arconte*, Oct. 2, and is due to arrive about Nov. 8.

Walter McCullough, who is appearing in vaudeville in the sketch, *The Devil, the Sorcerer and the Man*, has the honor of being the first actor to sign one of the subscription notes of *The World's Panama Exposition* Company. Mr. McCullough, in the struggle between San Francisco and New Orleans for this honor of holding the celebration of the completion of the Panama Canal, is on the side of New Orleans and has subscribed \$100 to the cause of that city.

Irene Armstrong Funk, a soprano who has studied abroad with Lullani and de Senne in Paris, and with Vanucini in Italy, and who for the past two seasons, has been singing in the West, will make her first appearance in New York at Mendelssohn Hall, Wednesday afternoon, Nov. 9.

The Two Americans Abroad company succeeded recently to hold a Pennsylvania Railroad through train thirty minutes at Zanesville, Ohio, in order to get to Cambridge for a matinee. The business of this organization has been excellent this season and they are starting on a long tour.

Mr. and Mrs. Harry Corson Clarke had a thrilling experience during the railway strike in France. They arrived at Havre only to find the road blocked and put out of commission by the strikers. Mr. Clarke arranged to make the run down the Seine to Rouen by motor boat. The prospects were fine until the boat succumbed at Caudebec, a little town some distance from Havre. There was nothing to do but to get to land and try a new scheme for no other boats were available and no motor cars were going in the direction of Rouen. The trip was deferred until later. A motor car was halted, which carried the Clarkes back to Havre, and the next boat brought them to England, where they will remain until the strike is settled.

Margaret Brinkine Herbert was granted a divorce from Galwey Herbert by Samuel Evans, president of the court, in London, Oct. 14. Miss Brinkine is an English actress. Mr. Herbert joins Virginia Harned in her new play in Portland, Ore., Nov. 5, to play the English part.

The Shuberts are offering \$1,000 and the usual royalties for an opera submitted within eight months to the judges, Lee Shubert, Joseph Herbert, John Philip Sousa, and Victor Herbert. The opera is to be on an American theme, preferably a modern society play, developed in the fashion of *Madame Troubadour*, without any chorus.

Mrs. Mario Longoni, formerly Caroline White, of Boston, has returned to America to join the Chicago Grand Opera company. For four years she has been studying grand opera in Europe, her debut being in *Aida*.

Her husband is musical director of the San Carlos Opera company.

Boris Hambourg, the 'cellist, will tour the United States this Winter on his first visit to this country. His eldest brother Mark is a pianist, and his second brother, Jan, now in this country, is a 'cellist.

Avis Paige, who is starring this season in *The Country Girl*, is winning no little success in the part. The tour of the company will extend to the Pacific Coast and back.

Jean Salisbury, who is this season making her first appearance in burlesque, is being featured with *The Queen of Bohemia*.

Harry Worthington, one of Burlington's (N. J.) talented amateur comedians and a member of the Burnt Cork Minstrels, will become a resident of Collingswood, N. J.

Charles T. Adler, congressman from the

the Orpheum, St. Paul, last week, was robbed while asleep in a Pullman berth on a Northern Pacific train en route from Duluth to St. Paul Saturday night. The robber secured \$90 in money, which Mr. Ford had in his trousers pocket. He was kind enough, however, to leave Mr. Ford his watch and stick pin. Besides the \$90, the thief took a money order made out to Ed. Ford on the New York Post-Office and all the baggage checks belonging to the act. Mr. Ford did not discover the robbery until he left the train in St. Paul and looked for his baggage checks. He reported the matter to the theatre and the baggage was later released.

Gus Vaughan has been engaged as Senator Bray in *The Mayor*, under the management of the Hall Amusement Company.

Harry Garrity returned from Honolulu after a ten weeks' engagement, and arriv-

shall doubtless see this splendid combination.

Jacques Krueger, a member of Ziegfeld's Follies of 1910 company, fell from the wings a distance of eighteen feet in the Detroit Opera House, Nov. 2, and was badly injured. His leg was broken in three places. Owing to Mr. Krueger's age, sixty-nine years, he will be confined to the hospital for several weeks.

William Bartlett Reynolds, advance man for *Blanche Ring*, has returned to New York to prepare for Miss Ring's appearance in *The Yankee Girl* at the West End and Circle theatres from Nov. 14 to Nov. 26. She will then go to Boston for three weeks. Since Miss Ring is a Boston girl and has not yet been seen in *The Yankee Girl* in her native city, Bostonians are preparing a rousing reception for her.

Seymour Stratton has joined The Third Degree company under the management of Henry B. Harris. This is Mr. Stratton's sixth season with the Harris force.

Gustav Amberg, foreign representative for the Shuberts, has returned to New York with many new plays and operas. The most important event which Mr. Amberg reports is the engagement of Ernst von Posart for a four weeks' appearance in New York, beginning Dec. 26.

THE STOCK COMPANIES.

The Powell and Cohan Musical Comedy company will open a season of permanent stock in the Indiana Theatre, Marion, Ind., Monday, Nov. 21. The Indiana was until recently one of Harry G. Sommers' chain of theatres and devoted to high-priced attractions. Negotiations are practically concluded for the installation by Powell and Cohan of another musical comedy stock in Dayton, Ohio. A complete reorganization of both musical comedy companies is being made. Carlo Fortello will head one company and Halton Powell the other.

The Big Bill Bittner company opened for an indefinite run at Tulsa, Okla., on Oct. 24.

Manrice Stanford, manager of the Empire Theatre, and Emily Smiley, remembered for their stock work with the Stanford and Western Stock company, are playing stock in Elmira, N. Y.

John T. Doye has joined the Baker Stock company at Spokane, Wash.

J. Lewis Scott, manager of the James P. Lee Company, has been ill for some days at Tucson, Ariz. The Phoenix lodge of Elks, of which he is a member, has been notified and are looking after his comfort. Last reports stated that he was considerably improved.

The Hickman-Bessey Company broke the house record for week stands at Ferry, Iowa, recently.

The Middle States Stock Company has been renamed the Gladys George Stock Company, after Gladys George, the sole proprietor of the company. Joseph H. Bunker is manager for Miss George.

Florence Short has joined The Avenue Stock Company at Wilmington, Del.

Mr. and Mrs. Pete Raymond (Eda Von Luke) have just closed a twenty weeks' stock engagement in Portland, Me., at B. F. Keith's Theatre.

George F. Clark, now with *Our Friend Fritz*, has been signed to play heavies with the Paul Burns Stock Company that will play a Summer engagement at McKeesport, Pa.

Fred Ford and Bessie Baker, of the Speden-Palge company, were married at Bay City, Tex., on Oct. 10. After the ceremony a reception was tendered them at the Hotel Rugeley.

Raymond Poore and Katherine Hathaway are playing leads with the National Stock company under canvas in the South.

Claude Norris has resigned from The Rosary, to accept the management of a stock company in Cleveland.

The German Stock company of the Fabat Theatre, Milwaukee, presented *The Master of Palmira* for the first time in America on Oct. 19. It is a five-act drama by Adolph Willbrandt.

The Glass-Gagnon Stock company, with Bert Gagnon and Edith Pollock, has made a fine record at El Paso, Texas, and has firmly established itself with the patrons of the Crawford Theatre.

Doris Hardy, who has been playing a special engagement with stock at the Paterson Opera House, Paterson, N. J., has gone to Wichita, Kan., as special featured leading woman. She opens Nov. 7 in *The Daughters of Men*.

Gertrude Maitland and her Manager, Jefferson Hall, will arrive in New York about Nov. 15 to complete arrangements for Miss Maitland's starring tour in one of last season's successes. For the past five years Miss Maitland has been seen with some of the larger Eastern stock companies, and big productions, where she was recognized as one of the best stock leading women in America. She will visit her home in Boston before starting rehearsals. Mr. Hall is a progressive manager and anticipates a successful season.



From a new photograph by Arnold Genthe.

MRS. FISKE AS BECKY SHARP

Eight ward, who is in ill health, will be tendered a benefit at Weber's Theatre, Sunday night, Nov. 20. Judge Rosalsky is in charge.

Thomas Dixon's *The Sins of the Fathers* at The Messenger Opera House, Goldsboro, N. C., on Oct. 14, played to an R.R.O. business. Joe B. Nathan, Local Manager of The Messenger Opera House, which is one of The Schloss Circuit, reports that business has been very good for the larger attractions during the season.

Edward A. Horne has forsaken his vaudeville proposition on Poplar street, Macon, Ga., and will transform the store on Cotton street in that city vacated by the Rhodes Company into a regular theatre.

Countess Clara Kauth, soprano, and Holger Birkner, baritone, appeared in concert at Mendelssohn Hall on Saturday evening, Nov. 5.

W. Dayton Wegfarth, a Philadelphia theatre manager, has an article in *Lippincott's Magazine* in "The Demand for Better Plays." "Generally speaking, it is the producer, rather than the playwright or the theatre manager, who is to blame for poor plays," says Mr. Wegfarth.

Charles Frohman has secured Oswald Yorke and Charles Richman for Annie Russell's support in *The Imposter*, by Leonard Merrick and Michael Morton.

Ed. Ford, of the Four Fords, playing at

ing in San Francisco joined the American Travesty Stars, now playing at the Princess Theatre, Los Angeles.

Zelle de Lussan created an operatic record at Covent Garden on Oct. 29 by appearing in *Carmen* for the 851st time.

Hollis E. Cooley's recent assumption of management at the Circle Theatre placed another well-equipped and experienced man in that tire of duty in New York.

Dallas Anderson has been engaged by Charles Frohman to play George D'Alroy in *Caste*, with Marie Tempest.

Suzanne Willis has returned from Raleigh, N. C., where she has been visiting her sister. Miss Willis is greatly benefited in health. She is now stopping at the Grand Hotel.

Baroness von Groyas (Mrs. George S. Wilkins) will enter vaudeville in a musical act.

"Artie" Hughes, an old player, is in St. Mary's Hospital, Detroit.

Madame Grovanira Rocca (Dirce St. Cyr) is the mother of a son, who has been named Raymond St. Cyr Rocca.

Leon E. Brown has been engaged as stage-manager for Arnold Daly, who will shortly be seen in vaudeville.

Sarah Bernhardt has invited Kyrie Bellew to play Armand to her Camille. If necessary arrangements can be made we

AMUSEMENT COMPANIES.

Several Fife Articles of Incorporation with the Secretary of State.

Theatrical and other amusement enterprises filed articles of incorporation with Secretary of State Koenig at Albany last week, as follows:

The Happiest Night of His Life Company, New York city. To carry on a general theatrical business, more particularly to provide for the production of a musical attraction, *The Happiest Night of His Life*. Capital, \$5,000. Incorporators: Thomas Adams, 90 West 129th Street, New York city; Franklin Blen, Jr., Englewood, N. J.; Charles Marks, 400 West Thirty-fourth Street, New York city.

Housbury Amusement Company, Buffalo, N. Y. To construct or lease theatres and other amusement properties. Capital, \$5,000. Directors: Elias H. Housbury, 247 Tremont Street; Nathan H. Gordon, 680 Washington Street, Boston; Frank J. Howard, 20 Warner Street, Dorchester, Mass.

Klamacolor Amusement Company, Brooklyn, N. Y. To own and lease and provide for the presentation of plays, vaudeville and moving picture exhibitions. Capital, \$10,000. Directors: John A. Davis, 155 Pennsylvania Avenue, Brooklyn; Alfred J. Clancy, 4784 Belmont Avenue; Emma V. Kob, 217 Spruce Street, Richmond Hill, N. Y.

Prospect Restaurant and Cafe Company, Brooklyn, N. Y. In conjunction with cafe and luncheoners to act as proprietors and managers of places of amusement. Capital, \$10,000. Directors: Frank Moore, 1003 Second Avenue, New York city; Edward Price, 153 Fountain Avenue, Brooklyn, N. Y.; James Bradley, Prospect Hotel, Coney Island, N. Y.

Jumping Jupiter Company, New York city. To engage generally in the theatrical business and provide for the presentation of a musical production entitled *Jumping Jupiter*. Capital, \$5,000. Directors: Thomas Adams, Franklin Blen, Jr., Charles Marks, New York city.

Cap. Anson Company, New York city. To conduct schools for the purpose of instruction and training persons in all branches of sports, games, amusements, etc. Capital, \$10,000. Directors: Mervyn A. Rice, 9 Union Street, Montclair, N. J.; Ralph O. L. Fay, Nantux, N. Y.; E. W. Hanna, 505 Falls Avenue, Jersey City, N. J.

The Vendome Theatre Company, of Buffalo, N. Y. has been certified to the Secretary of State that its capital stock is \$10,000 and that the entire amount has been paid in.

CLARA TURNER.

On the first page of *Tam Mianon* appears a good likeness of a little comedienne who is famed the country over as the originator of child characters and "tagged" as "everybody's favorite." There is perhaps no other actress who can claim a larger acquaintance with children than Miss Turner. This little woman comes from Cleveland, but invaded the New England States at the head of her own company some seven years ago and has been playing season after season with marked success, and for the past two summers at Vailmont Pavilion, Williamsport, Penn. Her following and popularity here has come to be more than a mere business proposition, and her announcement of returning for another summer was greeted with enthusiasm by thousands of admirers.

Miss Turner has appeared successfully in a number of high-class plays. Her *Cyprienne* in Sardou's *Divorçons* has been accorded much praise, as has her *Becky* in *Clyde Fitch's Truth*. As *Jeanne Voubenier* in *Madame DuBarry* she has received some praise for her artistic work. In the characters of the *Three Claudias* in *The Prince Chap* she showed marked versatility and magnetism. For her *Emma Brooks* in *Paid in Full* the press of Williamsport was complimentary. As *Anna Victoria*, Queen of *Hersogivins* in *Such a Little Queen* she again displayed remarkable cleverness and possibly gave to her auditors her best efforts. As *Lady Mary Fulton* in *A Modern Lady Godiva* she was most pleasing. The *Christian*, *The Little Minister*, *The Sorceress*, and many other plays of note have been very creditably presented by the actress during her career.

Her two Shetland ponies, which are used to carry her to and from the theatre, have carried away a number of blue ribbons. They, too, are used in a number of the plays. Miss Turner is now appearing at Hart's Theatre, Philadelphia, supported by her players for a short stock engagement, after which she will enter a permanent stock season.

AMATEUR DRAMATIC NOTES

The Majestic Dramatic Company of Brooklyn presented a fine performance of *Men and Women* at the Labor Lyceum Nov. 1. Rehearsals of the *Edna May Dramatic Club* of Brooklyn are well under way for the vaudeville performance to be given shortly. His *Neighbor's Wife*, a sketch presented to the club by Edna May Spooner (in whose honor the club is named), is expected to be the headliner of the bill.

The *Cap and Bella*, Williams College's dramatic club, is to play *Seven Twenty Eight* at the Adelphi College, Brooklyn, Nov. 23. The president of *Cap and Bella* is Chester D. Haywood; business-manager, Donald Ford, and stage-manager, Harold S. Adams.

One of the latest is the *Knickerbocker Field Club Vaudeville company*, composed of members of the *Knickerbocker Field Club* of Brooklyn, and affiliated with that well-known organization. The *K. F. C. V. C.* was organized in September through the efforts of H. G. Williams, who was made its permanent manager. Mr. Williams is well known as a banjoist and story teller, and will be assisted in some of the bills by *Colbino* in plantation dancing. Mr. Girard, who has been successful with the productions of the *K. F. C. Dramatic Corps*, is the stage director and Alfred J. Doyle the musical director.

THE FASCINATING WIDOW.

Julian Blittage is rehearsing the *Hauerbach-Hoschman musical comedy*, *The Fascinating Widow*, and will begin his season under A. H. Woods' management at the Apollo Theatre, Atlantic City, Monday, Nov. 14. The company engaged to assist Blittage in his new offering includes Ruth Maycliffe, Carrie Perkins, Jane Mathis, Almore Francis, Evelyn Westbrook, May Thompson, Jean Cantwell, Helene O'Day, Jerry Melville, Naomi Dale, Louise Bates, Alice Wall, Edward Garvie, James Spottwood, Gilbert Doughlass, Charles W. Butler, Nell McNeil, Alonzo Price, Shima, Emil Bierman, and Frank Wentworth.

THE NEW THEATRE, COHOES, N. Y.

An erroneous statement has been published that J. Nathanson, Proprietor of the New Theatre at Cohoes, N. Y., intended changing the policy of that house to burlesque. This is not the case, as the house will play first-class attractions only, and the policy of the house in every way will be run on these lines.

BROOKLYN AMUSEMENTS.

The Payton Stock co. at the Bijou last week presented *Men and Women*, to a large and well pleased audience. Addison Pitt was seen to good advantage as Isaac Cohen, and his work was capable and painstaking. Claude Payton was cast as William Prescott and scored a decided hit. The role of Agnes Rodman was creditably portrayed by Marie Parry. William Mortimer as Edward Seabury, had a good chance and acquitted himself with great credit. Harry McKee as Colonel Kip, Eugene Fraser as Calom Stedman, Thaddeus Gray as Governor Rodman, John H. Dillon as Sam Deland and Frank Armstrong as the bank director handled their respective roles in a very competent manner and kept up the interest of the play. Marie Horton, Caroline Harris, Edith Bowers, and Mabelle Estelle were given parts that were fittingly adapted to them. Miss Estelle, the favorite ingenue of the co. furnished some of the laughs as *Our Cousin* from the West and Miss Bowers as the widow presented a love

scene that was much enjoyed. For this week Mr. Payton is offering his *Last Dollar* with William A. Mortimer in the title role, supported by the strength of the entire co. Addison Pitt, stage director, has been working on the manuscript for several weeks, and the most elaborate production of the season is looked for. Don Caesar de Basso, who has been presented to theatregoers in many different styles and types, was a most interesting fellow to a big audience at Payton's Lee Ave. last week with *Louis Leon Hall* in the title role. Not only did Mr. Hall write an interesting version and play the role of Don Caesar, but he staged the play as well, and the valiant Don had rich settings in which to display his swordsmanship. Minna Phillips was charming and lovable as Mantana. Joseph Girard as Don Jose was seen to good advantage. Ethel Milton made a fine boy as Lazarillo and Grace Fox as the Queen and Charlotte Wade Daniel as the Countess de Rotundo also did good work. James Gordon was the King and George A. Fisher as the Marquis de Rotundo. *Black Beauty* will be the attraction this week where the members of the versatile stock co., assisted by the famous \$10,000 prize horse *Black Beauty*, will interpret this famous play which has toured the United States with tremendous success. A Grand production is looked for, and Lee Sterrett, the stage director, promises the big racing scene in the last act to outlive any racing scene ever staged.

The *Love Route* was produced by the Crescent Stock co. last week. The obstinate woman was capably portrayed by Ida Adair who had some strong scenes, which she gave with great earnestness. George Allison played the part of John Ashby in fine style and won approval. As James Harrington the railroad president, Arthur Buchanan did good work, and Walter Gilbert was clever as his secretary. Charles Schofield as Kiyote, Joseph Egginton, leader Martin and M. J. G. Briggs handled their parts in a pleasing manner. The scenery, particularly the ranch was unusually good. This week *The Great John Ganton* with George Allison and Ida Adair in the leading roles supported by the entire co.

The *Gus A. Forbes Stock co.* offered week Oct. 31 *The Wolf*, and notwithstanding the small cast presented one of the best performances of the season, and had to respond to several curtain calls. Gus A. Forbes as Jules Beaubien interpreted the role in fine style. He was seen at his best in the second act, and received hearty approval from the large audience. John Harold as Andrew McTavish and James Kyrle McCurdy as *BarTiste Le Grande* were seen at their best. Marion Ruckert as Hilda McTavish was the only woman in the cast. She had a keen conception of what was needed and brought out the full strength of the part. Louis Dean as William Macdonald handled his part in fine fashion, and Roy Phillips as George Huntley kept the audience in roars of laughter. The first complete costume play offered by Gus Forbes will be given this week. *The Power Behind the Throne* being the attraction, and Mr. Harbour promises the finest scenic production of the season.

Three Weeks was the offering at Phillips Lyceum last week. A *Man's World* was given its first hearing in Brooklyn last week at the Majestic with Mary Manning in the title role.

Girls was the attraction at the Broadway last week and pleased a large audience. Hattie Williams and G. P. Huntley in *Decorating Clementine* at the Montauk week Oct. 31. At the Court Theatre last week the attraction was *The Stampede*, with Lillian Buckingham in the title role.

The *Soul Kiss* was presented to Brooklyn for the first time at Popular prices last week at the Grand Opera House to a large and well pleased audience.

At the Shubert Theatre last week Maxine Elliott appeared for the first time in the *Brooklyn* in the *Inferior Sex* and scored a decided hit.

The Port of Missing Men was the offering at the Amphion last week. The *Strike*, a dramatic episode founded on the celebrated *Pomen La Grece des Forgerons*, novel something of a novelty to Brooklyn theatregoers and headed a well balanced bill at the Fulton last week.

A good bill was presented at the Greenpoint last week, the headline feature being *Fred Harno's* laughable production *A Night in a London Secret Society*. Tragedy had a prominent place on the bill at the Orpheus, which was annulled by that well known character actor, Frank Keenan and his co. in a little play called *The Flath*.

CHARLES J. RUPPEL.

Mr. Schmoltz Billie Burke Pierre Garrier A. LeBlanc

READY FOR A TRIP TO THE CLOUDS.

Taken at the Recent Ballon Meet, St. Louis, Mo.

CURRENT AMUSEMENTS.

Week ending Nov. 12.

ACADEMY OF MUSIC—Stock co. in *Pablo Romain*—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTON—The Girl in the Taxi—3d week—17 to 25 times.
BELASCO—The Concert—6th week—40 to 48 times.
BIJOU—Thomas Jefferson in *The Other Fellow*—3d week—9 to 17 times.
BROADWAY—Marie Cahill in *July Forgive*—6th week—35 to 40 times.
BRONX—Vaudeville.
CARNEGIE LYCEUM—Closed Nov. 5.
CARMINE—Sam Bernard in *He Came from Milwaukee*—5th week—55 to 57 times.
CIRCLE—H. B. Warner in *Alias Jimmy Valentine*—354 times, plus 9 times.
CITY—The Lily—100 times, plus 6 times.
COLONIAL—Vaudeville.
COLUMBIA—Beauty Trust Burlesquers.
COMEDY—Douglas Fairbanks in *The Coh*—3d week—5 to 16 times.
CRITTEFF—The Commuters—13th week—34 to 102 times.
DALY'S—Baby Mine—12th week—35 to 37 times.
EMPIRE—John Drew in *Smith*—10th week—71 to 75 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAITY—Get Rich Quick Wallingford—5th week—57 to 65 times.
GARDEN—The Rosary—3d week—17 to 25 times.
GARRICK—Kyrle Bellow in *Raffles*—2d week—8 to 16 times.
GLOBE—Adeline Genee in *The Bachelor Dancer*—1st week—1 to 9 times.
GRAND OPERA HOUSE—The Round Up—213 times, plus 9 times.
HACKETT—Mother—10th week—71 to 75 times.
HERALD SQUARE—Marie Dressler in *Little's Nightmare*—71 times, plus 55 to 100 times.
HIPPODROME—The International Oun: The Ballet of Niagara; The Earthquake—10th week.
HUDSON—Helen Ware in *The Drovers*—6th week—55 to 63 times.
HURTING AND SEAMON'S—Majestic Burlesquers.
IRVING PLACE—Der Rathschneider—1 time; Marie Stuart—1 time; Die Guckelohse—1st week—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Jules Neilson and Fred Terry in *The Scarlet Pimpernel*—3d week—17 to 25 times.
LIBERTY—The Country Boy—11th week—79 to 87 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Marie Doro in *Electricity*—3d week—9 to 16 times.
LYRIC—Madame Troubadour—5th week—33 to 41 times.
MAJESTIC—The Blue Bird—44 times, plus 1st week—1 to 9 times.
MANHATTAN—Hans, the Flute Player—5th week—49 to 56 times.
MAXINE ELLIOTT'S—The Gamblers—3d week—9 to 17 times.
METROPOLIS—Follow of New York and Paris.
MINER'S BOWERY—Girls from Dixie.
MINER'S BRONX—Sollicitors Burlesquers.
MINER'S EIGHTH AVENUE—Beauty Best 1 time.
MURRAY HILL—Irwin's Big Show.
NAKIMOVA'S 30TH ST.—Weedon Grossmith in *Mr. Freddy and the Countess*—1st week—1 to 5 times.
NEW—The Merry Wives of Windsor—3 times; The Thunderbolt—1 time.
NEW AMSTERDAM—Madame V Sherry—11th week—31 to 39 times.
NEW YORK—Kila Trentini in *Naughty Marietta*—1st week—1 to 3 times.
OLYMPIC—Harry Hastings' Show.
PIAZA—Vais Stock co. in *All the Comforts of Home*—12 times.
REPUBLIC—Rebecca of Sunnybrook Farm—5th week—42 to 50 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—May Irvin in *Getting a Polish*—1st week—1 to 9 times.
WEBER'S—Kitty Gordon in *Alma*, Where Do You Live?—7th week—45 to 55 times.
WEST END—Mary Manning in *A Man's World*—75 times, plus 9 times.
YORKVILLE—Vaudeville and Pictures.

PERCY FRENCH

J. C. Duff has brought to this country for a tour of recitals two Irishmen, Percy French and Dr. Houston Collisson. Both have degrees from Dublin University. Mr. French is an author and Dr. Collisson is a composer. They write their own songs and arrange their own novel form of enter-

HOUSTON COLLISON

tainment. From December, 1909, till last June these two entertainers enjoyed an engagement at the Steinway Hall, London. Their American tour began at Mendelssohn Hall Nov. 4, and their second recital will be given at the same place to-morrow (Tuesday) evening. They pleased their first audience.

CHICAGO'S THEATRE EVENTS

Mrs. Fiske Captivates in a New Comedy—Bernhardt's Work Newly Admired—A New One-Act Play by the Manhattan Company—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Nov. 5.—With Sarah Bernhardt beginning her American tour here, Mrs. Fiske producing a new play, and the first entire season of grand opera by Chicago's first company of its own starting last week was eventful.

Other developments of the week were news from the East that the Shubert and the Syndicate had reached an understanding to co-operate on the "open-door" plan throughout the country; also news that a new skyscraper with a theatre on the ground floor would be built and called The Hayworth on the site, so often attacked by reports of new theatres just across the city north of the Grand Opera House, and to be on Clark Street. So much detail is given in this latest report of a theatre on this site that it seems to be true. The names of Mr. H. H. H. and others of the former La Salle management have been mentioned in connection with the management of the Hayworth.

Mrs. Fiske's production of the new comedy, *My Husband's Lover*, by Harry James Smith, was of most unusual interest to the theatre-going public. There was a large and happy audience on Monday night. The great welcome to Mrs. Fiske for her new command of comedy in the title role. The Manhattan Company also gave in the general program. Mrs. Bernhardt's *La Dame aux Camélias* was lifted herself into a new position, through a residence in Chicago, a master of British society talk. Her husband, a society leader and the grows-up to get the society leader and the grows-up to get the society leader and the grows-up to get the society leader.

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THEATRE CARDS

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Others who appeared were Almont and Demont, Jimmie Lucas, Leo Miller, Josephine Chasman and Picky, Fields and Lewis and the Horas Family of eight people. The programme was under the direction of H. A. Robinson, who has charge of the Club Department of the Western Vaudeville Managers' Association.

AROUND VARIOUS CIRCUITS.

News Notes of Activity from Managers in a Wide Territory.

C. A. Bun Southern Circuit (Ga.).

The Opera House at Gordonsville, Va., is undergoing many repairs, and when completed will be one of the prettiest theatres in Virginia. Arrangements are made to play attractions while repairs are in operation.

James J. Carter, manager of The Cat and the Fiddle and The Coy and the Moon companies, has arranged with this office to handle the booking of his attractions exclusively. Mr. Carter announces good business for both his attractions.

Ed L. Carter has assumed the management of Stuart Baker's well-known comedy, Our Back-logs, and has placed the booking for the attraction in this office. They opened their season Nov. 5 at Grand Opera House, Troy, N. Y.

National Theatre Owners' Association.

During the past week the following theatres have joined the N. T. O. A.: Grand Opera House, Akron, O.; Grand Opera House, Youngstown, O.; Metropolitan Theatre, Oberlin, O. D.; Grand Opera House, Watertown, N. D.; Grand Opera House, Pierre, S. D.; Opera House, Wahpeton, N. D.

Jed De Angelis in The Beauty Spot has made a most emphatic hit through Louisiana and Mississippi. It is to be hoped that he will become a yearly visitor.

The Newfords cannot complain about business through Louisiana and Mississippi. It has been O. K. The weather has been settled, and as all industries are flourishing good attractions can look for good results.

Joseph Sheehan's Grand English Opera company has been doing nicely through Indiana and Kentucky.

The Fourth Estate had the S. E. O. sign at the Majestic at Evansville, Ind., last week, under the auspices of the Press Club.

That the New Majestic Theatre, Evansville, Ind., is popular with the theatregoers of that city is evidenced by the number of prominent societies that have sought dates for their own entertainments during November. The Knights of Columbus will use two nights for performance of an operetta called *Myra*. The leading musical society, one night for a concert, and the Elks, one night for their big minstrel performance.

Robert H. Harris' Two Americans Ahead will play Kentucky in December. Barton and Wiswell's Down in Dixie Minstrels have arranged for November time through Arkansas and Mississippi.

Henry W. Savage's Madame X and Merry Widow companies have signed contracts for a tour completely covering this circuit.

Charles Keller's The Cat and the Fiddle company is doing an excellent business through Louisiana and Mississippi. This is the third season through that country.

THE EDWARDS ART OBJECTS.

The first session of the sale of the collection of pictures, art objects and engravings belonging to the late composer, Julian Edwards, which was held at the Fifth Avenue Art Galleries, attracted a large number of amateur collectors and resulted in netting \$3,326. Two of the larger prices obtained were \$65 for a small Flemish carved oak buffet, purchased by L. S. Carpenter, and \$185 given by J. Ditson for a small rose green and ivory Hindustan carpet. Several paintings were sold at low figures, from \$7.50 to \$47. In the evening session, which amounted to \$2,007. Among the purchasers were Martin Beck, E. C. Davidson, Hilda Keenan, Mrs. W. M. Russell, Thomas Milligan, and M. P. Baker. At the third session of the sale a fragment of the original manu-

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script score of Lohengrin was sold to H. S. Liebman for \$70. The sheet of music bore Wagner's autograph. It was presented to Julian Edwards by Madame Schumann-Heink several years ago.

BURTON HOLMES' SEASON.

Burton Holmes landed in New York just before Sept. 1, departing immediately for Chicago, where he and his fellow traveler and motion picture expert, Oscar B. Depue, immediately began work in their new laboratory. His season began in Milwaukee on Oct. 11. Between Sept. 1 and Oct. 11 thousands of feet of motion picture film are to be culled, positives to be printed and photographed, and hundreds of negatives sorted and selected and then transformed into lantern slides from which those to be finally colored and used in the five vaudeville for the season are to be chosen. This is a gigantic undertaking, in addition to the writing and memorizing. When his season once begins his Western circuit is made up of two performances each Tuesday for five weeks in Milwaukee; the Wednesday and Friday evenings and Saturday afternoons of the same weeks are given to Chicago, while twice on Thursdays during the same period he is lecturing in St. Louis. At the close of this five weeks he begins a similar cycle in Pittsburgh on five Tuesdays, in Philadelphia on five Friday evenings, and Saturday afternoons, and in Washington on Sunday evenings and Monday afternoons. After the holidays he completes his fifteen weeks of actual lecturing by appearing Sunday evenings and Monday and Tuesday afternoons in New York City, twice on Wednesdays in Brooklyn, and on Friday evenings and Saturday afternoons in Boston.

PHILADELPHIA AMUSEMENTS

Changed Theatrical Locations in the Quaker City—Disappointing Theatre Attendance—Attractions That Continue and Those in Prospect.

(Special to The Mirror.)

PHILADELPHIA, Nov. 8.—One of the interesting questions which has been discussed in local theatrical circles since the announcement that Henry H. Harris had purchased the lease of the Walnut Street Theatre, and would present at that old historic house the best plays under his control or management, is, can he revive, profitably, interest in the Walnut? Can he bring back to it the old-time clientele which, only a few years ago, included the elite of the city? Opinions naturally differed. Those taking the negative side of the question used the argument that the Walnut is no longer within the range of its old-time attendants; that the trend of trade, even in theatrical matters, has been westward; that locations in a growing city change from time to time, and that trade follows these changes. Let the point be considered for just a moment. A few years ago H. F. Keith owned the pretty Bijou Theatre on North Eighth Street, just above Race Street. His bills were of the very best, and his patronage came from every class of society in the city. Whether or not Mr. Keith foresaw the change that was to take place in the character of the neighborhood in which the Bijou was located, he himself can answer. At any rate, before that change had developed to any marked extent he had built and opened his handsome theatre on Chestnut Street above Eleventh Street. Keith, with his attractions of to-day, could not attract his old-time audiences, much less those who now so liberally patronize his Chestnut Street house to the Bijou to-day. Formerly the "Gay White Way" in this city extended from Broad Street east to Eighth. Now it runs from Broad and Locust to Broad and Poplar, taking in on the side Chestnut Street, from Broad east to about Tenth Street, the latter district covering the Garfield, Chestnut Street Theatre, Keith's, and the Chestnut Street Opera House. Probably the most pronounced change in the location of theatres has been on North Broad Street. For years Market Street was the dividing line, from the old 400's point of view. Nothing north of Market Street was worth seeing. Then came the two Shubert houses and, finally, Hammerstein's Philadelphia Opera House, now known as the Metropolitan Opera House. The dividing line was broken—eliminated, in fact. Hammerstein's was chosen for grand opera in place of the Academy of Music, which for years had been the scene of so many social functions, including grand operas and the Academy was south of Market Street. This locality again changed. The trend is toward Broad Street—there can be little doubt as to that fact; and the Walnut Street Theatre is five squares east. It is this point that Mr. Harris will have to contend with. His well-known and successful management of the Walnut is a general that he will succeed in restoring the Walnut to its old-time prestige.

The present week was another disappointing one from the viewpoint of attendance, which was generally light. Probably the inclement weather, which began on Wednesday and has continued ever since, had something to do with it, but even the opening days of the week have shadowed a lack of interest in matters theatrical.

Forbes-Robertson in *The Passing of the Third Floor Back* did a satisfactory business, considering weather conditions at the Adelphi. He remains another week. The Broad, where Francis Wilson in *The Bachelor's Baby*, has been appearing for the past two weeks, was very light this week. The engagement concludes to-night. Billie Burke in *Miles Dot* follows next week.

Our Miss Gibbs is still at the Forrest and will remain another week. Business has been only fair.

Beulah McCoy, in *The Echo*, concludes her engagement at the Garrick to-night. As a whole, it has been successful, although there was a falling off in attendance this week. Robert Hilliard in *A Fool There Was* follows for a single week.

The New York Hippodrome company at the Metropolitan Opera House has not been playing to a paying business. There were rumors current during the early part of the week that the show would be withdrawn to-night, but this has been emphatically denied by the management.

The Philadelphia Operatic Society revived Bellini's opera, *Norma*, at the Academy of Music last Thursday evening in a most successful manner. Gertrude Richardson was the Norma and sang and acted the part in a most acceptable manner. Lella Schneider as Adalgisa was also most satisfactory. Leonora Blinde made a picturesque and wholly adequate Clotilde. Joseph A. McGlynn as Pollio displayed quality in the leading tenor role. Thomas Mohr as Flavio and Bourke Sullivan carried the audience with them. Siegfried Behrens guided the orchestra. The Dance of the Hours was prettily and effectively given after the regular opera.

Miss Janie in *The Film Princess* opened at the Chestnut Street Theatre last Monday night. The piece was well received, but it was Miss Janie who carried it to such success as it achieved. There is some unusual music in *The Film Princess*, a little real comedy, but it was the imitations of leading actors and actresses of to-day by Miss Janie which won the audience. The Film Princess remains next week.

The Gaiety, as presented by the Orpheum Players at the Chestnut Street Theatre this week has been warmly received by the patrons of this strong organization. Marlen Barney and Howard Russell have in particular been complimented for their excellent work, while the supporting cast has been effective in every particular. Next week, *Princess Otin*.

Lola Glaser in *The Girl and the Kaiser*, which began a two weeks' engagement at the Lyric last Monday night, meets with hearty approval. The music is delightful, some of the

numbers being compared favorably with the music in *The Merry Widow*. The comedy, however, needed considerable trimming, which it has been and still is receiving. There is no reason why *The Girl and the Kaiser* should not be among the season's successes. The music is there, it is handsomely staged, and has a cast that could not well be improved upon. The production, in short, is brilliant. Miss Glaser did not appear to the best advantage. As given in Berlin, and here last season at the German Theatre, the piece was called *Die Forsten Christi*, and the central figure was a lovable little girl with few if any of the rakish characteristics with which Miss Glaser so plentifully endows her. John Slavin is amusing as he usually is, in the character of the court tailor masquerading as a desperate poet revolutionist, but he introduces rather too much horseplay in the character. Tom Richards and Flavia Arcore, both seen here last season in *The Chocolate Soldier*, have good voices and some dramatic ability, while Edith Decker and Mabel Weeks appear to advantage. Miss Decker has a song by which *The Girl and the Kaiser* will be longest remembered, and she sings it admirably.

Another new play which opened here Monday night was *The Deacon and the Lady*, at the Walnut. It is by Alfred E. Aaron and George Totten Smith, and must be included in the new musical comedies of the season. It scored a distinct hit, notwithstanding that it has the merest shadow of a plot; but there are numerous musical numbers which make the play vivacious from start to finish. Moreover, it furnishes an admirable background for Harry Kelly, whose irresistible old Deacon was originally introduced to players in *His Honor the Mayor*. Mr. Kelly receives excellent support from Ed. Wynn and Clara Palmer. The dancing of Mayme Gehrue was a pleasing feature of the performance. The play, which remains another week at the Walnut, was handsomely staged.

St. Elmo, with the original cast, will be repeated at the Grand next week. Thomas E. Shea in repertoire met with a fair degree of success this week.

Pauline Chase, who was absent from the city for several days, owing to the illness and death of her mother, returned to the east of our Miss Gibbs Wednesday night.

The leading burlesque houses will next week present *The Golden Cuckoo* company at the Gaiety. The Jolly Girls at the Trocadero, and *The Parisian Widows* at the Casino.

Hal Reid in *The Kentucky* will be at Hart's Theatre next week.

Gertrude Hoffmann in her *New Revue* will continue as the principal headliner at Keith's next week. Ben Welch, character impersonator; Wormwood's Trained Animals, Bodini and Arthur in a new travesty, Kelley and Wilder in *Melodies of the Past and Present*, McPhee and Hill, aerialists, and others are included in the bill.

The Smart Set comes to the National next week. JAMES D. SLADE.

MEMPHIS.

An Old Favorite at the Bijou—The Beauty Spot Attracted Many.

At the Bijou in Old Kentucky proved to be as popular as ever, as attested by the audiences Oct. 30-31. Happy Hooligan follows. Jefferson De Angella and co. in *The Beauty Spot* was the Lyceum's offering 24-27 and attracted many. The Grand next week. *The Beauty Spot* with Dick Bernard featured followed 20 for one performance. Dustin Farnum 2-5. Japplyand, a very creditable amateur performance, at the Jefferson, 28-30. Otis Skinner comes 2, 3. Maude Adams 10. The Orpheum bill week of 31 had two headliners. Jolly Fanny Rice and Lottie Williams and co. Others seen were Morrissey Sisters and Brothers, Redford and Winchester, DeLion, Lillian Ashley and Marcena, Navarro and Ma rens. WILLIAM ANDREW SMITH.

OMAHA.

Blanche Walsh at the Brandeis—Kathryn Stevens Making Many Friends.

Blanche Walsh and co. in *The Other Woman* was the notable offering at the beautiful Brandeis Oct. 30-31. As Eleanor Gates, Miss Walsh renews the good impression that she has always made upon Omaha audiences, although the play is sombre and depressing. Support fair. Frances Starr in *The Eastest Way* 31-3 made a distinct impression by her realistic interpretation of the unfortunate Laura Murdoch. Miss Starr is well supported and business fair. Manager Burgess has seven days 2-8. Polly of the Circus 6-9. George Evans' Minstrels 15-16. The Spendthrift 17-19. Manager Broad has recalled at Red Gate at the Krug 27-30. The piece was well presented and made a good impression. Hanson's New Superba opened a week's engagement 30 to a splendid Sunday night house, and the old favorite is renewing its acquaintance with old and making many new friends. The co. is a good one, headed by Kathryn Stevens in the same part. Bob Rosaire as Pico was fine. Coming: Grace Cameron in Nancy 6-9. Buster Brown 10-12. The Behman Show is the offering at the Gaiety week of 30, opening, as usual, to a crowded house. The general edict is good, and the specialties worthy of favorable mention, notably that of the Courtney Sisters. The Midnight Maidens week of 6. Annette Kellermann is the wonderful head-

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PITTSBURGH.

Blanche Sales in Nobody's Widow—The Davis Stock Company—Other Offerings.

Pittsburgh, Nov. 8.—Avery Howard's play *Nobody's Widow*, which had its premiere in Cleveland last week, was seen at the Hippo this week by somewhat small sized audiences. It was under the personal supervision of Davis Sales. It is a large lacking comedy; has a number of salable points to be overcome, which, perhaps, it will be a success. Blanche Sales plays her role in this play with sincerity, but it does not give her the opportunity of which she is capable. Bruce McKee shows his versatility by his portrayal of the Duke, a tedious role, and deserves much credit. Adelaide Prince played her role of bottom of a house party skilfully, and the balance of the cast was acceptable. The two interior settings were beautiful. The coming week will offer *The Man Who Owns Broadway*, with Raymond Hitchcock.

The Alvin did a large week's business with *Up and Down Broadway*, which was presented by a large company, headed by Eddie Fox and Emma Carmo. Mr. Fox had his clearest make-up; evoked much laughter whenever he was on the stage, and, in short, seemed to thoroughly please. Emma Carmo gave several scenes in her characteristic way, which was repeated success, and all of her work was highly appreciated. Barney Bernard created a great deal of excitement in his Jewish character, and Lee Harrison, John Galloway, Oscar Edwards, William Lee Ryan, and Purina Gordon had commendable parts. The chorus was large, the costumes attractive, and the scenery adequate. Maxine Elliott in *The Interior Box* will be next week's attraction.

The Lyceum drew very large attendance all this week where Brewster's Millman again proved its popularity which it so well deserves, and the company playing it made it a creditable performance. Next week, Catherine Courtney in *The Awakening of Helena Richie*.

The Harry Davis Stock company gave a fine production of *The Shanghai* during the week, although some of the players did not fit their roles to a nicety; but, as a whole, their efforts passed muster. *How's A Milk White Flag* is announced for the coming week.

Schmidt's German Stock company, of Cincinnati, will present *Jim Bunten Rock* at the Alvin on next Tuesday afternoon, and the advance sale of seats indicates very large attendance.

At Harry Williams' Academy, the coming week, will be offered *The Washington Society Girls*, while Charles Robinson's *Cruise Girls* will be at the Gaiety.

ALBERT S. L. HEWES.

liner at the Orpheum week of 30; her engagement is creating quite a sensation and business is splendid. The other numbers are also well received.

At the American Music Hall, Samuel J. Curtis and co., Musical Thor and others are playing to fair business. Manager Pyle has made a cut in the matinee prices, which is evidently appreciated.

The Girl of the Golden West is the acceptable bill of the Eya Lang co. at the Boyd week of 30, with A Woman's Way underlined for week of 6.

Signor Antonio Scotti was heard in concert at the Brandeis 31, under the auspices of Evelyn Hopper. J. BINGWALT.

TACOMA.

Madame Nashimova and Brandon Tynan Well Received—Billy Clifford's Visit.

Madame Nashimova appeared at the Tacoma Oct. 24, 25, and pleased rather light attendance. Little Eryol and The Fairy Tale were the offerings, in which Brandon Tynan shared honors with the star and won liberal applause. Gertrude Berkeley was all that could be desired. Madame Johanna Gafek 26, under management of Bernice E. Newell, was well received by fair-sized house.

Helen Beach Yaw, after an absence of a number of years, sang as sweetly as ever 27, and was assisted by Jay Flewe, Satist.

Billy "Single" Clifford in *The Girl, the Man and the Game* 29. FRANK R. COLE.

CLEVELAND.

Billie Burke Attracted Large Audiences to the Euclid Avenue—Other Bills.

Billie Burke delighted large audiences at the Euclid Avenue Opera House in Mrs. Dot Oct. 31-5. Pollies of 1910 7-12.

The Lottery Man was presented by a good co., with Cyril Scott in the lead, at the Colonial Theatre 31-5. Louis Mann 7-12.

Eva Tanager made a big hit at B. F. Keith's Hippodrome 31-5.

A winning Miss was the attraction at the Lyceum 31-5. Paid in Fall 7-12.

Ninety and Nine won favor with the clientele of the Cleveland 31-5. As the Sun Went Down 7-12. WILLIAM CRATON.

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THEATRE AFFAIRS IN BOSTON

Opening of the Opera Season—Gillette Very Popular—John Craig's Stock Company—Various Plays That Draw—Benton's Professional Gossip.

(Special to The Mirror.)

Boston, Nov. 8.—Of all the events of the season week in Boston, the most important will be the opening of the new season at the Back Bay Opera House. The fortnight of The Bohemian Girl did not count, for that was an outside venture, but now the song birds are all here, and they will be heard in the various works of the European schools, with which they were identified a year ago, opening with Medea, which was one of the most spectacular of all the productions of the first year of the house. One thing will make a difference this year, and that is the scale of prices. The tickets have gone up all around and it remains to be seen if the attendance will be as large as the first year, when the house was a new venture and curiosity went out of curiosity. There will be one popular night in the week, Saturday, when the audience will make its first change of bill at the House and will revive Secret Service, which was first as an educational venture. The managers of the regular houses are watching with interest how the new season starts out. William Gillette will make his first change of bill at the House and will revive Secret Service. He has been received with packed houses all the week with Sherlock Holmes, and it has been a case of capacity all the time, just as was the case a number of years ago, when he first gave them the idea. It is by all odds the best engagement of the season at the House.

John Craig and his stock company will make another startling jump for the coming week, and from the morality play as represented by The Merchant in the House they will take up Rich and Poor. Mr. Craig has plans for one or two other Shakespearean productions in the near future, showing the versatility of his players.

The Arcadians will end its stay at the Colonial Theatre, and then will take a week divided between Springfield, Hartford, and New Haven on the way to Washington, and for that reason the wording of the syndicate warnings has been changed so that it now reads that attractions will not play in New England cities east of Boston.

The Summer Widowers, which has proved one of the most complex stage productions that Lew Fields has ever brought to Boston, will have only one week more at the Shubert. Mr. Fields himself has been especially well received, and his associates make the entertainment as diverting as it is expensive for a production.

The Fortune Hunter will keep on at the Tremont for an indefinite time, it would appear. The week for such a fifth night mark was passed, and the business continues at the same point that it was when John Barrymore first settled down here, only a little drop resulting since the opening night of the engagement.

There is no question about the hit of Seven Days at the Park, although the possibility will grow for such a long run as The Man from House had last year. The "house full" sign is out several nights of the week, and the audience sale continues big.

It is not surprising that The Speckled Band is doing so well at the Boston, for it is one of the most stirring melodramas that have been imported from England in a long time, and it was doubly interesting with the other Sherlock Holmes play being seen in town at the same time. The third week will start on Monday.

The Chocolate Soldier's run at the Majestic to another of those which have no limit in sight. Indeed, it will be surprising if it comes opera, and the actors stay here until well into the coming month. It, indeed, it does not last till the new year.

The Fort of Missing Men will be the play of next week at the Grand Opera House, following the week of thrills devoted to The Chinatown Train Mystery, which still holds the stage there.

At the Globe The Family will continue for another week. This piece is managing to get a longer run here than was anticipated at the start by some who saw it, but it has proved a piece of unquestioned strength in many respects, and the actors by all odds the best of any seen at the Globe this season.

Charlotte Hunt will remain for another week at Keith's, making a change in her play and giving a protean bit which she wrote herself. Nell O'Brien, the blackface comedian, also will be there.

Yorlita's Dog Circus will be the chief feature of election week at the Orpheum.

The burlesque attractions of the week will be: Gaiety, Bobby Manchester's Cracker Jacks; Howard Athenaeum, The Yankee Doodle Girl and house elf; Columbia, The Pennant Winners; Casino, The Serenaders.

David Blum has been engaged to sing in the pageant which Boston 1910 is to give in the Arena next week. He was the cave man in the "high jinks" which the Bohemian Club gave at the Seaside in California, and that is the best episode of "Cave Life to City Life" with the music just the same. He has not been heard here in opera in some time, but most of his visits have been in recitals.

Kleen Terry has one more appearance with her recitals at Tremont Temple, where she was given a most enthusiastic greeting from many of those who had watched her work on the regular stage in former years. It has been one of the most interesting theatrical visits of the autumn.

Constantine, the principal tenor of the Back Bay Opera House, has been delayed so that he cannot reach here in time for the opening of the season so as to appear in the first bill. He has been singing in Buenos Aires all the summer and the delay in coming North was a delay of some sort at Panama, so that he cannot be here to sing until later in the week.

It was thought that Francis Wilson would be barred from Boston on account of the child actor agitation, which would interfere with the juvenile element in The Bachelor's Baby, but just the same he is booked to be the next attraction at the House, following William Gillette, and there is much curiosity to see who will be the baby in the presentation here after all the agitation.

There will be a decided rivalry among the Boston stars here early in the new year, for when Sarah Bernhardt comes for her fortnight at the Boston, which has been booked, the Shuberts will put on Pomsart as a rival attrac-

tion. It is easy to see how the critics will brush up on their foreign dictionaries.

Julie Herne will retire from the cast of The Family at the Globe and her place will be taken by Marie Lorraine.

Mrs. Miriam O'Leary-Callahan, formerly the soubrette of the old stock company at the Boston Museum, took part in the entertainment for the Allston-Brighton Equal Suffrage Association last week. She gave a half hour monologue and How the Vets Were Won, a sketch, was acted.

Additions to the directorate of the Boston Opera company have been made in Walter C. Bayliss, Eugene V. R. Thayer, and T. N. Vail, president of the American Bell Telephone Company.

The Shuberts are to back the new Cambridge Theatre, which is being built for M. Douglas Flattery and H. Douglas Campbell. There has been a deadlock with the City Council, for the theatre has wanted to build a bay window extension to the stage, so as to make the house more suitable for regular productions. Originally it looked quite like moving pictures.

And, speaking of critics, Charlie Howard, of the "Globe," is being introduced to all his old friends nowadays. The loss of a monologue has changed his attitude completely.

What happened to Jones was given as the comedy by the Glover Club to open the season of entertainments at the Young Men's Christian Union. That was rather amusing considering the experience of the girl and the drummer here so short a time ago. JAY BENTON.

MONTREAL.

Grand Opera Season Opened at His Majesty's—The Thunderbolt at the Princess.

The season of Italian and French Grand Opera opened at His Majesty's Oct. 31 with the presentation of La Traviata to a large audience. The organization is an excellent one. Katharine Ferrill scored a hit in the title role, and Ugo Colombini and Giuseppe Pizzanelli did the work as Cavaradossi and Scarpia respectively. Lakme was given, in French, the chief roles being in the hands of Alice Michel, Louis Dura, and Henri Varillet. The Orchestra is exceptionally good, L'Amico Fritz and Manon, 7-12.

The Thunderbolt presented by the New Theatre co. at the Princess, 27, proved one of the best performances that Montreal has witnessed in a long while. The play is powerful and splendidly constructed, and the cast was nearly faultless. To enumerate good performers would be practically to give the whole cast, for the performance in the house was so good. Gertrude Elliott scored a hit in the title role of a To-Morrow, Miss Elliott gave a fine performance of the wail. Glad her work showing much careful thought and study. She received excellent support from Fannie McNeill, Sidney Booth, Guy Phipps, Scott Gatty, Benson Kilback, Angela Ogden, and Anna Walte, Blanche Ring, 7-12.

Laura Buckley in Studies From Life, and Frank Tinner, the black-faced comedian, are two of the chief features at the Orpheum. Goitman's trained Oats and Dogs give an entertaining programme, and the Dehaven Sextette do some good singing and dancing. There are a number of other good acts.

The Princess has its usual good bill of pictures and vaudeville. Exhibition is the bill at the National.

The Yankee Doodle girls at the Royal present two amusing burlesques and a capital olio, a number of the acts being above the average.

There are three good vaudeville acts and some excellent pictures at the Lyric.

W. A. TREMAYNE.

MILWAUKEE.

No Death of Attractions Here This Week—Praise for Joseph Remington.

Lola Fuller's bewildering dancing feature, The Ballet of Light, is the headline feature of an excellent bill of vaudeville at the Majestic this week.

This member is a medley of dancing and extremely beautiful color effects, which is a delight to the eye. Six pretty girls, with Miss Fuller as the central figure, take part in the pageant. The big laugh-provoker is furnished by Metville and Higgins, who repeat their former success of last season. Other acts include the Great Howard, Six Flying Bananas, Joe Jackson, O'Brien, Havel and Kyle, Lloyd and Roberts and McDonald Crawford and Montrose.

Barriers Burned Away, a dramatization of the well known novel of the same name by E. P. Roe is being presented to good houses at the Bijou this week. The dramatic version has resulted in a stage production of rare merit, and the play seems with interesting incidents and many sympathetic situations. Fine work is done by Joe Remington as Dennis Fleet and Elsie Greasy also has opportunities to show her emotional powers. The stage settings are elaborate.

Her Jourals, a comedy in four acts, was presented by the German stock co. Sunday evening. Although the play has been seen here before, it never fails to score a success.

Hy. B. Harris presents The Traveling Salesman this week at the Davidson.

His Woodruff in The Genius is at the Alhambra.

The Crystal is presenting an excellent bill this week with plenty of good comedy. Alva York, the English singing comedienne is the feature act. Other acts include the Demuths, Barnes and King, Morrow and Harris, and Julian and Dryer.

Good vaudeville is at the Empress this week, including Ploets-Lorella Sisters, Howard Truett and co., Hart and Winfred, Lester and Kellert, and Moore, Tinker and Gardner.

Probably the best burlesque offering which has been seen in Milwaukee this season is being presented by The College Girls at the Gaiety. Both acts are beautifully staged.

The Cozy Corner Girls, with a very pretty chorus, is furnishing good burlesque at the Star. L. B. NELSON.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers included.

WOMEN.

Alter, Lottie, Delias Aubin, Jane Arthur, Marguerite Allen, Laura Alberta, Thelma Andre, Moyle, Pauline, Edna Bates, Viola Bancroft, Mrs. E. R. R. Butterworth, Marie Baxter, Grace Beebe, Mrs. W. D. Bette, Mrs. W. Brummell, Gertrude Berkey, Verna Bolton, Mrs. A. Bessley, Florence Barker, Maude G. Bates, Alice M. Barbour, Lydia, Winifred King, Alice Bell, Ann Broadbent, Gertrude Bondhill, Emma Billard, Conner, Mrs. Geo. B. Coralie Clifton, Marie Corliss, Kate Collier, Eloise M. Clement, Mrs. Frank Colgan, Winifred Carter, Dunmore, Evalene, Mrs. Jno. W. Dillion, Elizabeth B. Davis, Edwardes, Madge, Ann Engleton, Virginia Elwood, Kate Emmett, Madeline Evans, Fisher, Mrs. Chas. E. M. S. Foster, Linnat Fiske, Mary E. Forbush, Vera Finley, Agnes Fuller, Mabel Florence, Francis Fairhead, Garland, Marie, Lela Gilmore, Helena Griffin, Grace K. Guernsey, Elsie D. Grossette, Lillian Graham, Dorothy Godfrey, May Gaberel, Inez Girard, Hall, Grace A., Gertrude H. Herron, Mrs. H. J. Hewitt, Lenore Halstead, Gary Hastings, Caroline Harris, Elizabeth Hobbs, Jennings, Eleanor, Natalie Jerome, Knott, Lydia, Winifred King, Rose Kinley, Ollie Kitchman, Adelaide Kalkat, Lewis, Jefferys, Grace Lockwood, Alice Le Clair, Lillian Lawrence, Louise Le Baron, Annie Lloyd, Bertha Livingston, Mary Lawton, May Lohr, Grace M. Leonard, Miller, Elizabeth M., Edna Macbeth, Viola Macy, Florence May, Rita Minto, Teresa D. Malley, Sher Miller, Mrs. Jno. Moore, May Marshall, Maud Madison, Nelson, Kitty, Mae Nash, Edna Norman, O'Neil, Donalds, Gene Ormond, Perry, Mabel, Mrs. J. G. Perry, Virginia Perry, Ruby Paige, Quilter, Mrs. A., Revell, Mrs. Milo, Violet Ray, Leona Remington, Elsie Ridgely, Virginia Reid, Lizzie B. Raymond, Spanier, Clara R., E. Sanger, Margaret Seddon, E. Scheidel, Marie Stenwell, Thayer, Gertrude, Hedwig Thiel, Ellen Tate, Mrs. Gus Tappley, Mrs. A. M. Townsend, Mrs. Chas. O. Tetter, Elsie Thomas, Leslie Thurston, Mrs. Harry Tansley, Underwood, Josephine, Van Dyne, Mrs. Chas., Margaret Vanna, Claire Vincent, Helen Varney, Hilda Vernon, Eda Von Lake, Weathersby, Helen, Mrs. Tom Waters, Mrs. Jas. Wilson, Marie Weinwright, Willis H. Wakefield, Olive West, Mrs. Gilson Willits, E. Wright, Jennie Weathersby, Lucy Weston, Zollman, Virginia.

MEN.

Aldridge, Alfred, Macklyn Arbuckle, Harry Adams, Brila, Chas., Conrad Rodden, Rich'd Rubler, J. H. Barry, Gustave Balfour, Herbert Brennan, Francis J. Boyle, J. May, Bennett, Claus Bogel, Howard Boulden, Ralph Beale, Chas. Berner, H. H. Blair, Carter, H. J., A. M. Cheeks, Jas. Corneal, Robt. Cain, Don Clark, Harry P. Coffin, T. J. Clarke, Lester Crawford, A. A. Charlebois, Jas. Cunningham, Webb Clayton, Robt. Conness, Harold Castle, Dale, Walter D., Jas. K. Dunsmuir, Emmett Percy, P. DeKum, Roswell De Ricardo, Wm. Desmond, Frank Dayton, E. L. Delaney, Edgar Davenport, Wm. H. Dehman, Harry Davenport, W. C. De Witt, Frank Dale, Evans, Fred, J. E. Elliot, Jack Evans, Jas. Edwards, Adelbert Elliott, Burton Emmett, H. F. Erchejter, W. C. Emsendorf, Freeman, W. S., Max Freeman, H. W. Fenwick, Bert Fitzgerald, Gardner, Geo. L., Jas. Gordon, Sydney Greenstreet, Geo. Germain, Edw. Gensling, Rich'd Garrick, Geo. S. Grennell, Harris, Frank C., Albert Holt, Avery Hopwood, Albert J. Hall, Wm. J. Hanley, Ted Howe, L. Rowden, Hall, E. W. Hooper, J. Chas. Haydon, M. H. Harriman, Charles Hubbard, Irons, Warren B., Kerly, Fred A., Felix Krembs, Claude Kimball, J. T. Kilgour, John V. Keats, Wm. Kilpatrick, Leonard, Will, Chas. Lloyd, Luciane Lo Gito, Ben A. La Mar, Percival Lannon, Chas. N. Lynn, Ralph P. Lewis, Marston, Theo., Wm. F. Murphy, Armand Melnotte, Jno. L. Moore, Walter McCullough, Clayton Macklem, Jas. Martin, Geo. W. Mitchell, Chas. F. Miller, Jno. McVicker, J. P. McSweney, Mayo and Rowe, Nash, Geo., Nixon and Zimmerman, O'Brien, John, Edw. Ohans, Phillips, Harry, Edmund Pollock, Geo. M. Perry, Geo. E. Perlotat, Herb. C. Parkey, Rowe, Jno., Colin Reid, Harold Russell, Harold Rehill, E. Rosenbaum, J. A. Reid, Arthur Risby, C. W. Russell, Ivan Rudestall, Wm. L. Raymore, Strong, Ralph, Russell Snood, Vincent Seaville, Bert Swer, Ralph Stuart, J. Anthony Smith, Bruce C. Smith, Thompson, E. F., W. T. Thurston, Verrier, Chas., Arthur Yeans, Horace Vinton, Woods, Earl, Fritz Williams, Dan Weston, Jerome S. Wensole, Billie Williams, G. M. Woodworth, Atwood Walker, Johnny F. Williams, S. S. Woodard, Sam B. Wilson, Lawrence Windom, Robt. Warwick, A. Weiburg, Young, Cyril, Aubrey Yates, Zoelner, Carl.

REGISTERED MATTER.

Jas. Corte, F. A. Demarest, Clara Paulot, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Francou, Sidney McCordy, Walter N. Lawrence.

CORRESPONDENCE.

Received too late for classification.

INDIANA.

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best ever here to S. E. O. College Boy to small house 15 County Fair (local talent) 25. In Virginia Nov. 8.
MICHIGAN CITY.—OPERA HOUSE (Otto Dunder): Ronald at Red Gate co. 15 played to a crowded house. The Flaming Arrow 21. The Bell Boy 23.
LINTON.—GRAND (R. E. Bocher): St. Elmo 16; good co. and business. The Texas Rangers 20.

OHIO.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Commencing 7 vaudeville. Raymond Hitchcock in The Man Who Owns Broadway 13.
—GRAND (O. J. Slater, res. mgr.): Through Death Valley 27-30 played to a goodly attendance. The Montana Limited valetted in 31. Lingered to 2 and played a large crowd of bystanders and vanished into the night. At the Old Green Road 1-5. The Beauty 7-8. The Lion and the Mouse 10-12. As the Sun Went Down 14-16. The Squaw Man 17-19. The Merry Widow 22. In the Bishop's Carriage 24-26.

DELPHOS.—GRAND (Nat. S. Smith): Two Americans Abroad 2. The Girl and the Judge, local talent, under direction of V. C. Dunsell, given by the Lady Macbeths 4. Lecture, George P. Early, 9, under the auspices of the Ladies' Society of St. Peter's Lutheran Church. Girl in the Kimono 14. Douglas Dramatic co. at 20. Message from the States 23, with Ella Kramer Maesey in leading role. Miss Maesey is a former Delphos girl.

ELYRIA.—THEATRE (H. A. Dryden): The Ollman deserved much better business Oct. 31. Juliette Atkinson, Theo. Kehrwald, Walter Dale, and Walter Liebmann all interpreted their parts; splendid cast, clever play. The Newgrounds 10. The Merry Widow 24.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres): Martin's U. T. C. to full house Oct. 10. Just Out of College 27 drew well and pleased everybody. Home Stock co. 6-12. A Texas Ranger 16.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Hearty Theatre Party 7-13. Family Play 25. Beverly of Graustark 28. The Red Mill Dec. 4.

PENNSYLVANIA.

SCRANTON.—LYCUM (Thomas M. Gibbons): The Time, the Place and the Girl Oct. 28; co. excellent, to fair business. They deserved a better house. Jessie Webster as the Girl and Thomas Cameron as Johnny C. Dunsell, given by the Lady Macbeths 4. Lecture, George P. Early, 9, under the auspices of the Ladies' Society of St. Peter's Lutheran Church. Girl in the Kimono 14. Douglas Dramatic co. at 20. Message from the States 23, with Ella Kramer Maesey in leading role. Miss Maesey is a former Delphos girl.

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THE WIDOW AGAIN!!!

Grace Van Studdiford opens in Scranton,

Pa., Nov. 11, in the new nameless opera

by Harry B. Smith, with music by E.

Panquette, which was twice renovated last

season. The music is excellent, as is to be

expected of the composer of The Chimes of

Normandy. The book, however, has needed

revision, and Daniel V. Arthur has had the

necessary pruning accomplished. In the

cast are Maude Odell, Berenice Mason,

Harry McDonough, Harry Lane, George L.

Moore, and H. David Todd. The earliest

name of the opera was The Paradise of

Mahomet, being rechristened A Widow's

Paradise. The fourth version is to be

named by the "people." The Mission re-

spectfully submits the title, The Evolution

of a Widow or The Widow's Nine Lives.

MRS. WIGGIN'S THEATRE PARTY.

At a special matinee performance of Re-

becca of Sunnybrook Farm at the Republic

on Nov. 4, Mrs. Kate Douglas Wiggin enter-

tained some 1,500 invited guests, chiefly

ministers, teachers and children. The lat-

ter were from the New York Home for

Homeless Boys, the Orphans' Home of the

Protestant Episcopal Church, the Hebrew

Orphan Asylum, the Roman Catholic Or-

phan Asylum, and the Little Mothers' Home

Society. In the boxes sat larger orphans,

Mr. and Mrs. John Drew, Mr. and Mrs.

Prod Terry, Kyrie Bellew, Mr. and Mrs.

Jacob Wendell, Jr., Miss Marie Doro, and

Mr. and Mrs. Oswald York.

THEATRICAL BENEFIT.

The benefit for the family of Policeman

James F. Mangan, instituted by the Ameri-

can, took place at the Court Theatre,

Brooklyn, on Nov. 4. A. H. Woods gave

the use of the building. Box-office receipts

amounted to \$548.90. J. Archibald Murray

and Timothy D. Sullivan contributed \$200

and \$150, respectively. The programme

included an act of The Rosary, Carter De

Haven, Lillian Buckingham in The Stam-

pepe, Joe Welch, Sam J. Ryan, Trovato,

Belle Adair, Harry Thompson, Edwards,

Van and Tierney, Floyd Mack, Bowen

Brothers, Messrs. Sisters, Moran and Moran,

Cecilia Weston, and Charles Bartholomew.

MARTIN BECK LOSES.

Adelaide Cumming, the character woman

who appeared this Fall in vaudeville in the

\$250 prize sketch by Charles Dazey, The

Old Flute Player, instituted a suit against

Martin Beck and the Central Vaudeville

Production Company for two weeks' salary

which was not paid when the sketch closed

suddenly in Milwaukee. When the case

was called the lawyer for Mr. Beck took

Miss Cumming aside and said he would

compromise for \$125 if she would discon-

tinue the case. Miss Cumming agreed and

the suit was thus settled.

PARISIAN CELEBRATIONS.

Three men have been recently honored

in Paris. At the National Opera a gala

performance was given to raise funds for a

monument to Victorien Sardou. On the

HUDSON THEATRE, 44th St. near B'way
Evs. at 8:15; Mat. Wed. at 2:15

HENRY B. HARRIS Manager

HENRY B. HARRIS presents

HELEN WARE

IN

The Deserters

Beginning Tuesday Evening, NOV. 15,

DAVID BELASCO presents

BLANCHE BATES

in **NOBODY'S WIDOW**

BELASCO THEATRE, West 44th Street,

near Broadway. Evs. at 8:15; Mat. Wed. & Sat. 2:15

DAVID BELASCO

Beautiful new 7 room Bungalow; all improvements; 95 foot frontage on Mt. Sinai Bay; 175 foot deep; nice sandy beach; heating, bathing, fishing and crabbing from your own door. No restrictions whatever; best bay front on Long Island. Price \$4,000, \$200 cash balance long time. Address owner

Box 72, Hempstead, N. Y.

Monigouery and Stone in The Old Town 7. Fick O'Hara in The Wearing of the Green 9. POLI'S (L. D. Garvey, mgr.): Kibbi (even heads a first rate "straight vaudeville" bill 31-5. The Chadwick Trio, Cooper and Robinson, the Hennessys, Connolly and Webb, George Bruchman and Adams and dogs.—Elliott (J. J. Keene): The Delmar Group, Quaker City Four, Brooks and Veider, Golden Gate Trio, and the Two Mandys 6-5.

W. F. HOPKINS.

STAMFORD.—ALHAMBRA (Kurtill Co.): The Stamford stock co. 1-5 presented Mamie to good business. Mamie is some novelty to Stamford audiences, the second act being interspersed with vaudeville specialties which revealed considerable heretofore hidden talent by several members of the co. Miss McAllister proved by her singing and dancing that she could hold her own on the "big time." Lillian Daven as a "Mandy" singer and dancer army established herself as one of the favorites. In addition several members of the co. were "planted" in various parts of the house to create false disturbances, keeping the house in an uproar during the entire act. The Blues Mouse 7-12.—**ITEMS:** Hayden Stevenson closed Oct. 29. It is understood that Mr. Stevenson leaves the stage to take up an entirely new line of work, and he goes with the heartiest well wishes of the many friends he made during his engagement here. William Jeffries, formerly leading man of the old Franklin co. and recently of the Empire of Holbrook, returns 7.—Lynn Overman, the irrepressible Lynn, gave his old friends a surprise party by tobing up suddenly in this week's cast.

NORWICH.—POLI'S (Doc Adams, mgr.): Bill for week of Oct. 31 consisted of Beatrice Ingram and Earl Bentham, Grand Opera Trio, Ingles and Harding, Lamaze, Bennett and Lamaze, Pete Lawrence and co., the Prince Entertainers, Charles F. Seamon, Ripley Snodden and Earl Bentham, and Harrows and Lancaster, with usual motion pictures; good business.—**AUDITORIUM** (Harry Parsons): An attractive bill for week of Oct. 31 was presented, including the Banks-Breastale Duo in a novel musical act, Harry Barker and co. in The Delicate, Murphy and Andrews, Octavia Neal, and moving pictures; full houses.

MERRIDEN.—POLI'S THEATRE (Thomas Kirby): Charles Seamon, Harrows-Lancaster co., Beatrice Ingram and Earl Bentham, the Three Aces, Pearl Young Oct. 31-2 to good business. Lane O'Neill and Charles Cartwright in The Lily 3 to a large and delighted audience; splendid satisfaction. Beatrice Ingram and co. in The Delicate, Murphy and Andrews, Octavia Neal, and moving pictures; full houses.

NEW BRITAIN.—RUSWIN LYCEUM (T. J. Lynch): The Thief Oct. 31 was well presented and observed much better patronage; Edna Archer Crawford and James A. Heenan are seen in the leading characters; balance of co. competent. Closing of the Third Floor Back 5. May Hobson in The Rejuvenation of Aunt Mary 8. The County Sheriff 9. The Chinatown Trunk Mystery 7.—**KNEE'S**: P. S. McMahon's vaudeville and pictures week 31; good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (H. H. Gray): The Great Powers 27-30; fair business. A Gentleman from Moscow 31; unanimous approval of capacity house. Thomas Wise supported by Al cast. New Opera co. (J. C. Briel): rendered brilliantly, Corlica and Love Laughs at Locksmiths to a small but very appreciative audience. The Soul dancers of Valencia were artistic. Sousa's band (matinee) 6. Grandstand 14.

WATERBURY.—POLI'S (Harry Parsons): The Thief Oct. 31, 30 to good business. The Adams Opera co. in The Bohemian Girl 31, 1 showed large audiences. An excellent co. including Maudie O'Neill, in The Lily, filled the house with a well pleased audience. May Hobson 4. Sousa's band 7.—**JACQUES** (V. Whitaker): Haines and Vidocq, J. L. Lanky's Minstrels, the Farrell Brothers, Eddie Sherman and Larry Sharkey 31-5 are pleasing large audiences.

BANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The New Opera co. in Corlica and Love Laughs at Locksmiths Oct. 31; Frances Hewitt Brown and Christian Hansen in leading parts; pleased a good house. The Passing of the Third Floor Back 5. A Gentleman from Mississippi 6. Sousa's band 7.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Howe's pictures, annual visit, was warmly welcomed by a large audience Oct. 31. The Thief 1; good co. and business. The Five and We 3; pleased a fair sized audience. Sousa's band, matinee, 5. Fiske O'Hara 10. May Hobson 11.

DELAWARE.

WILMINGTON.—AVENUE (Connors, Edwards and Roth): Because She Loved Him Oct. 31-5. The Lion and the Mouse 6-12.

GEORGIA.

ATLANTA.—GRAND: The Girl Behind the Counter Oct. 17, with Dick Bernard; good performance; fair business. Frederick Wards in Timon of Athens 20-22; fair houses; fine co. Margaret Anglin in The Awakening of Helena Rubens 1. The Bohemian Girl and Faust 5.—**LYRIC:** In Old Kentucky 18; fair co. and business. Harry Clay Blaney and excellent co. 24 in The Boy from Wall Street drew good houses. Fama, with Kieta Brothers, 28-3.—**ORPHEUM:** Adelaide Thurston in Miss Ananias 10; good business; excellent attraction. Maudie Adams in What Every Woman Knows 20-22 packed the house each performance. Emma Samuels co. in The Passion Play 24-29.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Republicans, fully Oct. 25; big house; address by Idaho's U. S. Senator, W. B. Herbert. The Elk's Tooth, or The Isle of Mystery 27, 28 (home talent) opened with splendid scenery, full-rigged ship from keel to truck; well staged, with good music and fine bunch of chorus girls; one of the best local talent productions ever seen in Boise; for benefit of Elk's building fund, Boise Lodge, No. 819, Goddess of Liberty 4. Madame Yaw 21. The Time, the Place and the Girl 24, 25. Burgomaster 28, 29. Oct. 30, Dec. 1.—**TURNER** (O. K. Van Anker): Delley Fringle Stock co. did paying business

past week.—**BOX OAKS LYRIC, RIJOU,** and **INDIA**, all doing well.—**MRS. BOG:** Respected 26 to 30. D. O. house. It is one of the best picture houses in the Northwest; some better anywhere.—**ORPHEUM** (Joe Spiggle): Fine attraction past week to good patronage.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Three Weeks Oct. 27-30; strong play; co. good. Ward and Vokes in The Trouble Makers 30-2; solid business; one of their best; chorus duo. The Girl from Rector's 3. The Adventures of Polly 4. Lena Rivers 5. 7. Harry Bulger in The Flirting Princess 8. The Climax 9. Otis Skinner in Your Humble Servant 10. The Fourth Estate 11. The Third Degree.—**MAIN STREET:** O. Burrows; Week 31-6: The Four Mortons, Owen Hoffman and co., Annette Deleatere, Gordon and Nevin, Raymond and Hall, Irene Russell, Doranto; biggest bill of season; S. R. O. business; huge satisfaction.

AURORA.—GRAND (Charles Lamb, mgr.): The Bell Boy Oct. 27 canceled. Barriers Everywhere Away 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

AURORA.—GRAND (Charles Lamb, mgr.): The Bell Boy Oct. 27 canceled. Barriers Everywhere Away 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976,

land 30 in The Provider pleased a well liked house. The Henry 30; fair-sized audience. Amalia-Schmidt's concert 2. The Flirting Princess 30. The Chocolate Soldier 7. Loman How's pictures 3. Sidney Drew 3. The South State 1. OPERA HOUSE (D. L. Hughes): The Girl from Hector's 20 pleased a fair audience. The Girl in the Taxi 30 pleased a packed house. The Third Degree 4. Frances Starr in The Eastway 8. Rose Stahl 13 in The Chorus Lady.

WATERLOO—SYNDICATE (A. J. Busby): Merry Stoch Oct. 25-26; fair business; good attraction. Plays presented: A Vagabond's Wife, Sure Shot Sam, St. Elmo, On Circus Day, Anthony and Cleopatra, Just Plain Fritz, Wife in Name Only, and The Whole Damn Family. Frances Starr 31 pleased fair business. Good attraction. The Adams Sawyer 4. The Henry 8. Seven Days 10. **WATERLOO** (A. J. Busby): Millie Holland in The Provider 25 deserved better business; very fine attraction. The Wolf 25; fine attraction and fair business. The Lottery Man 25; good co. and business. Frances Starr in The Eastway 7.

COST MADISON—BRINER GRAND (W. Madson): The Girl in the Kissing Chair 19; good co., to fair house. The Cattle King 23; fair co. and house. The Jealous Wife 23. Seven Days 25; good co. and house. Eight Stock 30; poor co. and business. Powell and Cohen's Musical Comedy co. 30; good house. The Taxi 31; good co., to fair house. Miss Nobody from Starland 3. Loman How's pictures 5. Rose Stahl at Red Gate 4. Great Western Stock 7-12. Powell and Cohen's Musical Comedy co. 13, 14 and 15. Paid in Full 15. The Henry 17. Evans Minstrels 18.

DUBUQUE—GRAND (William L. Bradley): The Girl in the Kissing Chair (return) 20. Lighted 20. The Girl in the Kissing Chair 20. Quincy Adams Sawyer 30. The Third Degree 3. Local 4. Frances Starr in The Eastway 10. Seven Days 11. How's pictures 12. 13.—ITEM: Mrs. Cornelia Elder. Frances's plans received at Congressional Club 30 drew a packed and delighted audience. MAJESTIC (John Rosenthal): This new house opened with The Golden Girl 10, followed by vaudeville.

CLINTON—THEATRE (C. E. Dixon): The Lottery Man Oct. 27 pleased very good business. Mildred Holland in The Provider 25 to light business. What a Girl Can Do 30; good house. The Henry 3. Interesting fair business. Monte Carlo Girls 3. The Kentucky Belles 4. A Chocolate Soldier 9. Moulin Rouge co. 10. Miss Nobody from Starland 13.

FORT DODGE—ARMORY THEATRE (William F. Derner): A Small Town Gal (Grace Dairs) 2. The Flower of the Ranch 5. Seven Days 5.—ITEM: This ends the season at the Armory Theatre. The directors having decided that more money could be made by renting the building for dances, parties and basket ball games. At present there are no prospects in sight for a theatre building.

MOUNT PLEASANT—AUDITORIUM (O. F. Irvin): Powell and Cohen Musical co. Oct. 25-26; popular-priced co.; good house. The Yankee Boy 30; good co. and house. The Boy, the Bird and the Bottle; The Daughter of America. Headed at Red Gate 4. The Flints, hypnotists, 7-12.

COUNCIL BLUFFS—DOHANEY (P. O. Mooney): Old Clothes Man 15, matinee and evening, to fair business. Man of the Hour 10; splendid performance, to crowded house. Grandstar 15. Mildred Holland in The Provider 31. St. Elmo 25 pleased good business. House of a Thousand Candles 30; good house; pleased. William McCauley in Classmates 6. Kentucky Belles 8.

SPENCER—OPERA HOUSE (F. Flotte): Girl from the U. S. A. 11; good house and co. Girl That's All the Day 18 failed to keep date. Judge M. G. M. Leary 4. 19. St. Elmo 24; good house and pleased. M. G. M. Bartlett Concert co. 2. Lyndon's Vaudeville co. 7-12. Madeline Cauffman 19. The Climax 25.

MARSHALLTOWN—NEW ODEON (J. Bradford): My Cinderella Girl Oct. 27, with William Morris at Tom Harrington's; good house and co. Rosalind at Red Gate 30; excellent house and good co. The Flirting Princess 2. Seven Days 3. The Henry 4. Frances Starr in The Eastway 5. Flower of the Ranch 6.

ONKALOOSA—MASONIC OPERA HOUSE (Buddy Brothers): The House of a Thousand Candles 1. House of a Thousand Candles 1. Gordon Players 25-26; good business. Seven Days 1. The Flirting Princess 3. The Lottery Man 4. The Henry 11. Miss Nobody from Starland 16.

NEWTON—LISTER'S OPERA HOUSE (A. Lister): The Girl from U. S. A. Oct. 25 pleased good house.—ITEM: Owing to cancellations the house will be dark for a month.

PERRY—OPERA HOUSE (A. W. Walton): House of a Thousand Candles Oct. 27 pleased a good house.

KANSAS.

TOPEKA—OPERA HOUSE (L. M. and Roy Crawford): The Man of the Hour Oct. 25. The Time, the Place and the Girl 27 made its annual visit; greeted by a small house only. Wildfire, with Lucille Morey playing the leading part, was the bill 28, and due probably to Lillian Russell's appearance here last year in the same place was played to a small house. Miss Morey carried the leading character very well and received good support from the balance of the cast. Richard and Pringle's Minstrels to small business, matinee and evening. 20.—MAJESTIC (Jack F. Truitt): North Brothers Stock co. packed this pretty little theatre the entire week 25-26 with an excellent production of Brown of Harvard. Orval Spurrier as Tom Brown and Genevieve Russell as Evelyn Kenyon were particularly well received, and Ruth Robinson made a decided hit in a part with but few possibilities. The character of Maria Thorne.—NOV-EMBER (S. R. Wray): The vaudeville bill was not particularly strong. 24-25. The Brownies co. presenting their sketch, The War is Over, were the hit of the bill.—ITEMS: Johnnie Ray, the illustrated song singer at the Novelty, has resigned, and after a visit with her parents in the western part of the State intends going into vaudeville. Harry North, who has been playing in vaudeville, is visiting his brother, C. C. North, manager of North Brothers Stock co. Both brothers will appear in the cast in the near future, playing together for the first time in six years. Harry Clark has succeeded Johnnie Ray as illustrated song singer at the Novelty. Mrs. Roy H. Hillard, wife of the character man in the North Brothers Stock co., returned to Topeka after spending the summer with her parents.

FRED H. WILSON.

INDEPENDENCE—BELDON (Milburn Beldon): The Nickerson Brothers co. in Coun-

try Folks and a musical sketch, School Days, by local talent, to large and well pleased audiences Oct. 17-22. The Nickerson co. will present Rip Van Winkle 31. Winter stock is an innovation in this city, but the excellence of the present co. promises satisfactory results. Manager Holman's venture, The Man of the Hour 6. The Wizard of Winkland 7. The Burgomaster 8. The Lottery Man 11. Queen of the Moulin Rouge 13. Grandstar 21. Under Southern Skies 22. A Gentleman from Missouri 23. Three Weeks 13. The Flower of the Ranch 16.—ITEM: Independence Lodge 750, Independence, Kan., has broken ground and is now laying the foundation of a \$25,000 Elks' Home, to be one of the finest structures in the State. This is a thriving lodge with a membership of nearly 400.

WICHITA—CRAWFORD (E. L. Martling): Sidney Drew in Billy Oct. 25 delighted good house. The Man of the Hour 25 pleased good business. The Queen of the Moulin Rouge 4. Baby Mine 5. Richards and Pringle's Minstrels 6.—AUDITORIUM (J. A. Wolfe): Wolfe Stock co. in Northern Lights Ladies Concert Band houses. Gordon Players 25-26; good business, with James J. Corbett as a leading feature, packed the house 1; S. R. O. sign displayed; good attraction. Wolfe Stock co. in The Daughter of Men 7-12, except 9. Rose Stahl in The Chorus Lady 3.—OPHEUM (C. M. Casey): Copeland Brothers Stock co. in 'Way Out Yonder 31-5.

CHANUTE—HETTRICK (W. C. Sears): Loman How's pictures 15 pleased small house. Miss Nobody from Starland 24 to a capacity house; the cast was excellent throughout, and the satisfaction to the audience was evinced by the generous applause. The Wizard of Winkland 3. The Burgomaster 4. Elks' Minstrels 10. Girl from U. S. A. 12. Grandstar 15.—ITEM: The new manager has already proved himself both capable and popular.

HUTCHINSON—HOME (W. A. Lee): The Sweetest Girl in Dixie Oct. 25; fair co. and business. The American Legion Concert Band 26; very fine band; pleased good house; served better patronage. Julia Rive-King 27; Miss King pleased large house. Dan Cupid 30; good co. and fair business.

FORT SCOTT—DAVIDSON (Harry C. Burich): The Time, Place and the Girl Oct. 25; gave satisfactory performance to fair house. The Man of the Hour 27 to small house; performance fair. Tim Murphy 9. Grandstar 11. The Lottery Man 15. The Newlyweds 23. Classmates 24. Under Southern Skies 25.

PITTSBURGH—LA BELLE (C. R. White): Judgment of Eve 10; fair co.; good house. The Man of the Hour 25. Miss Nobody from Starland 25. Murray and Mack 25. Sidney Drew in Billy 25. The Man of the Hour 25. The Girl in the Taxi Nov. 3. Tim Murphy 3.

ATCHISON—THEATRE (Carl Deas): The Tale of Spies 14 pleased large house. The Girl from Hector's 15 to crowded house. Frances Starr 25 pleased large house. Blanche and Lydia in The Other Woman 25. The Time, the Place and the Girl 30.

LAWRENCE—POWERBOOK OPERA HOUSE (Irving Hill): The Man of the Hour Oct. 24; fair co.; good business. The Time, the Place and the Girl 25; very good co.; excellent business; appreciative audience.

NORTON—AUDITORIUM (George Moulton): Mildred Oct. 15; fair co. The Wizard of Winkland 15; good co. Richards and Pringle's Minstrels 19; fair. Dan Cupid 27; good co.

EMPORIA—WHITLEY OPERA HOUSE (Fred Corbett): The Inside Ina Oct. 20, 21; benefit for Elks by local talent. The Man of the Hour 27; well pleased; large house.

SALINA—CONVENTION HALL: American Ladies' Concert Band Oct. 31.—OPERA HOUSE (W. P. Pierce): Two Orphans 20. Dan Cupid 1.

COLUMBUS—McGHEE'S THEATRE (W. E. McHille): Loman How's pictures 14; best of satisfaction to R. R. O.

OTTAWA—ROBERTSON (F. C. Dobson): The Squaw Man 11; one attraction, to good business.

KENTUCKY.

LEXINGTON—OPERA HOUSE (Charles Scott): Nat Goodwin in The Captain Oct. 27 to capacity; as both Goodwin and Dancy, the author, who was raised here, are popular, the play received an ovation. The House of a Thousand Candles 20 to fair business. The Fourth Estate 31; good business and highly pleased audience; well balanced cast.—HIP-PODROME (L. H. Ramsey): Vaudeville 31-5; usual capacity business.

OWENSBORO—GRAND (Fedy and Burch): Tempest and Smashing Oct. 29; fair business; good co. The Love Doctor 31; small but appreciative audience. Joseph Sheehan Opera co. in Il Trovatore 1; good business; satisfactory performance. Nancy 12. The Climax 18.

HENDERSON—PARK (G. D. Kilgore): Polly of the Circus Oct. 24 pleased large business. Love Doctor 1. Sheehan Opera co. 2. Just Out of College 8. Grace Cameron in Nancy 11. Smiling Island 12. Climax 17. Al. G. Field 22.

FRANKFORT—CAPITAL (Edward W. Ramsey): The House of a Thousand Candles Oct. 31 pleased a fair house. Vaudeville and pictures 1-5.

BOWLING GREEN—OPERA HOUSE (J. M. Robertson): The Fighting Parson Oct. 20; poor house and performance. Sheehan Grand Opera co. 5.

LOUISIANA.

NEW ORLEANS.

Maudie Adams and Arthur Byron Divided Honors—Robert Fischer Repeated Former Success.

Maudie Adams, always attractive, sympathetic and portraying what is best in human nature, appeared at the Tulane Oct. 31. In What Every Woman Knows and, as is usual, scored a decided triumph. Arthur Byron as John Shand could not be improved upon. Dorothy DeWitt, Lillian Waldgrove, R. Peyton Carter, David Torrence, Fred Tyler, and Lamden Hare were active and capable in their respective roles. Adelaide Thurston in Miss Ananias 6-12. Fischer in the title-role, was the drawing card at the Danphine 30-5. Mr. Fischer, who was seen here last year in the same play, repeated his splendid interpretation, and the co. back of him gave excellent support. John Butler and

Leah Baird were capably cast and are people of ability. Frederick Ward 6-12.

A fair co. presented The Girl from Hector's at the Crescent 30-5, and drew well during the week. Such situations and lines as were considered risks have been eliminated, and the play can now stand the test of censorship with safety. Frank J. Kirk, George W. Paige, Lillian Paige, and Mae Lloyd Roberts deserve mention for effective work. In Old Kentucky 6-12. At the St. Charles' Orpheum for week of 31-9 the features were: The Leading Lady, the Mermaids, Marion Murray and co., Alexander and Scott, the Victoria Four Dora, Kennedy, De Milt and Kennedy, the kinodrome, and Tocco's splendid orchestra.

The American Music Hall, 30-5, offered: The Star Bout, Cliff Gordon, Jessie Broughton, Steve Bartie, Virginia Grant, Gardner and Stoddard, Badette and Hall, Mason and Part, and the Americoscope.

Julius Layolle, manager of the French Opera House, arrived 29, and announced the opening of the season Nov. 22, with Les Huguenots as the offering. The subscription list has reached the \$40,000 mark, and the prospects are decidedly promising for a successful season of grand opera.

SHREVEPORT—OPERA HOUSE (Erlich Brothers and Coleman): Dances Hymnic co. Oct. 25-26; good business. The Newlyweds 20. Al. Field's Minstrels 31. Happy Hooligan 2. The Beauty Spot 4. Smart Set 12. A Gentleman from Mississippi 15. Frederick Ward 25.

DONALDSONVILLE—GONDRAH THEATRE (William F. Nolan): The Girl from the U. S. A. Oct. 25, with seven changes in the week. Powers; good co.; fair house; counter attraction interior. The Cat and the Fiddle 34; excellent co.; big business.

KENTWOOD—ATHERTON (F. D. Woolver): Ismael Oct. 20 pleased fair house. Co. disbanded here. Sophie Wright 5-10. Am I a Chinaman? 7. Local entertainment 25. House of a Thousand Candles 30.

MAINE.

LEWISTON—EMPIRE (J. F. O'Brien): Blingville Movie Folks Oct. 25, 26 cancelled. Kates and Phelan Musical co. 31-5; this popular-priced attraction opened with A Knight for a Day, and won immediate success. A large audience enjoyed the work of a snappy and attractive chorus and excellent principals. George Grey and Louise Horner were especially good. The Isle of Roses. The Show Girl, and Coming Through the Rye will be given during the week. Klark-Urban Stock co. 7-9. Local French Musical Society 10. Gertrude Elliot in The Dawn of Tomorrow to follow.

BANGOR—OPERA HOUSE (F. A. Owen): Yale Stock co. Oct. 27-29 to large and well pleased audiences. In The Jealous Wife, Helio, Bill, The Country Girl, The Traveling Salesman, and Princess of Patchou, co. and performances good. Phelan Musical Comedy co. 7-12.

BRUNSWICK—TOWN HALL (H. J. Given): Circle de Crems 10. French Dramatic Club 24.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy): Phelan Musical co. 17-19.

MARYLAND.

BALTIMORE.

Blanche Bates and William Collier in Their New Plays—Other Attractions.

BALTIMORE, Nov. 5.—Blanche Bates will be the star at Ford's next week, where she will appear in Avery Hopwood's new comedy, Nobody's Widow, under the personal supervision of David Belasco. Three Twine, with Clifton, did a large business this week.

William Collier will open at the Auditorium on Monday in his new comedy, I'll Be Hanged If I Do, under the management of Lew Fields.

Henrietta Crossman will be seen at the Academy in Percy Mackaye's Anti-Matrimony. Edgar Bixler and Henry Fink, known as "The Original Melba and Caruso of Vaudeville," will head the bill at the Maryland. Among the other acts will be Gene Greene in A Study and Song; Victor Smalley's Sketch, It Happened in Room 44; Fred Ginnett's The Horse Dealer; Harriet Bert in New Songs; Elsie Durand and her Empire Girls and the Kuma Family of Japan, in Balancing Magic and Mystery.

The Queen of the Outlaw's Camp will hold the stage of the Holiday Street. The Marathon Girls will appear at the Gayety and Lady Buccaneer's will be seen at the Monumental.

New Vaudeville bills will be presented at the Victoria and Wilson.

Baltimoreans are enthusiastic on the subject of aviation, as the big Meet at Haleshorpe is now being held.

The necessary Guarantee Fund having been raised, Baltimore will enjoy a season of Grand Opera by the Metropolitan Grand Opera Company.

CUMBERLAND—MARYLAND (W. L. McCray, mgr.): Seven Days Oct. 20; excellent co. and business; competent cast; by far the best of the season. Alice in Wonderland (local) 27, 28 gave satisfaction to good-sized houses; the juvenile parts were very good. The Girl from U. S. A. 20; poor co. and business. Girls 31. Janet Priest and co. Hayes Sisters, and Elizabeth Harold, with motion pictures 1-3. Elston's U. T. O. 4, 5.

ANNAPOLIS—COLONIAL (Fred W. Falkner): How's pictures Oct. 25 pleased large audiences, to good business. Girls 5. Clara Turner Stock co. 7-12. St. Elmo 16. The Flirting Line 17. The Kindergarten 18. He Fell in Love With His Wife 19.

HAGERSTOWN—ACADEMY (Charles W. Boyer): Seven Days Oct. 20 to a medium house. Raymond Hitchcock in The Man Who Owns Broadway 31; very good and pleased, to a large house. Glee, matinee and night, 4. Star Course Quartette 6.

MASSACHUSETTS.

FALL RIVER—ACADEMY (George S. Wiley, mgr.): Ian Robertson and his English in The Passing of the Third Floor Back Oct. 23, 26 (matinee 20); the co. as a whole and each character was most artistically portrayed; Ian Robertson is, of course, the centre figure, and it is a delight to watch his charming smile and an inspiration to listen to his words. Throughout the play he left nothing to be desired in the careful manner in which he portrayed the leading character. The others in the cast were all good in the parts

assigned them and gave a series of character pictures which were excellent. Special mention should be made of the work of Gertrude Beavell, O. W. Billington, Helen Parnum, Dora Heritage, Stanley Brown, and Alma Ross. The stage settings were all that could be desired. Excellent satisfaction to good attendance. S. A. Holkin's Yiddish Players 4, in Ood, the Man and the Devil, with Jacob Silbert, pleased large attendance. The Final Settlement 3-5. The New Opera co. 9.—HAYOY (Irving Hamilton, mgr.): Manager Hamilton's return 31-5 to the old policy of one offering a week is the result of a trial for the past three weeks of two a week, which did not suit the patrons. The bill features Dr. Carl Herman, but the hit of the bill was Edward Ward in one of the best offerings of the season; Warren and Faust, More and More, Stewart Sisters and their location in the basement, and Mr. and Mrs. Sidney Barnes, pleased large attendance.—ITEMS: The Palace Theatre is being booked through the office of M. E. Suredy.—The population of this city is over 110,000, it being the third largest city in the State.—Eddie Clark is appearing at the Savoy this week under the name of Edward Ward. W. F. Gish.

NEW BEDFORD—THEATRE (William B. Cross): Ian Robertson, supported by a capable co. in The Passing of the Third Floor Back Oct. 31 pleased a large audience. Barlow and Franklin, Floyd and Russell, Gennetta, Frank Leslie, Elks' Circus, and Edith Hutton; entertaining capacity 1-5. The New Opera co. 6. The Shepherd King 14-15.—HAYOY (John M. Hathaway, mgr.): Week 31-5: John J. McCowan and Frank Burke in Election Night, Alexander Troupe, Albert Holt, Ruby Raymond and co., Charles and Marie Courtney, Sisters and their location in the basement, and Mr. and Mrs. Sidney Barnes, pleased large attendance.—ITEMS: The Palace Theatre is being booked through the office of M. E. Suredy.—The population of this city is over 110,000, it being the third largest city in the State.—Eddie Clark is appearing at the Savoy this week under the name of Edward Ward. W. F. Gish.

NORTHAMPTON—ACADEMY (H. L. Potter): John Meehan in The Man on the Box Oct. 25; good; large attendance. Loman How's pictures 20 pleased good business. Avery Strong Stock co., with Miss Jewell in mind reading and hypnotism 31-5, with readings and lectures, to small business. Plays: The Delmar Handicap, Miss Petticoat, The Unwritten Law, For Mother's Sake, A Texas Ranger, and Princesses For Two. Miss Terry, secure 12. The Country Boy 11. Williams College Dramatic 13. Helen Gray co. 14-19. St. Mary's Minstrels 21. The Newlyweds 24. New Opera co. 25, 26.—ITEM: The college element at the Man on the Box was so insistent that Mr. Meehan made a brief speech of thanks. Miss Johnson was the recipient of flowers from the same enthusiastic crowd.

LOWELL—OPERA HOUSE (Balch A. Ward): Billie the Boy Artist, Oct. 31-5 to fair business. Yiddish Players in Advice, Monday 3. John Meehan in The Man on the Box 5.—HATHAWAY (John I. Shannon): Wright Huntington and co. W. J. Morley, Wilbert and Leland Great Lits and co., Hathaway, Kanner and Lee, Vitter and George, Wright and Dietrich 31-5; good bill.—MERRIMACK SQUARE (F. J. Carroll): Soule Stock co. in The Thief and the Rose, Norma and West, Irene La Tour, Dr. McDonald, Mae Monahan week 31-5; good business.—EMPIRE: Curt Gardens, Moulin Rouge Orchestra, Frederick Goodlame, Mile. Gaudin, Florence Mann; good houses.—ACADEMY: John Dolan and co. Frederick and Kirkwood, Walters, White and Walters, motion pictures.

WORCESTER—THEATRE (J. P. Burke): Nance O'Neill in The Lily drew the best audience of the season Oct. 31; the co. was at its best, and Julia Dean deserves a word for her very fine work. May Robinson in The Rejuvenation of Aunt Mary 15. The Merry Widow 9, 10. Soule in matinee concert 12. The Man on the Box 13.—FRANKLIN (J. H. Sheehan): The Wolf 31-5 pleased good houses. Wright Lorimer in The Shepherd King 7-12.—ITEM: Harry Brown, of Worcester, has joined the Weber Concert co. and gone on tour. He has the best wishes of a host of friends.

GLOUCESTER—UNION HILL THEATRE (Lothrop and Tolman): The event of the season was the handsome reception and vaudeville entertainment tendered Study Melville, utility player for the Philadelphia Americans on his arrival home Oct. 28. The theatre was jammed with his admirers, and William H. Harris, D. D., presented him with a handsome silver loving cup as a testimonial from his loyal friends. Paid in Full 31 pleased a fair house; co. good. Charles K. Harris and May Morris in The Blackhead 2; good, to fair business. House dark 7-12.

PITTSFIELD—COLONIAL (James P. Sullivan): The Thief Oct. 27 pleased good business. Phil Ott's co. 3-5. Paid in Full 5. Grandstar 8. May Robson in The Rejuvenation of Aunt Mary 10. The Arcadians 11. How's Pictures 12.—EMPIRE (J. H. Tobrette): Fine vaudeville to crowded houses 31-5.—ITEM: The census report shows this city made a gain from 21,000 people to 23,000, with the gain in suburban towns makes Pittsfield the centre of 65,000 population.

LAWRENCE—OPERA HOUSE (George W. Gallagher): Helen Gray co. closed to good business Oct. 29. Billy the Boy Artist 30. The Final Settlement 7-9.—COLONIAL (John F. Adams): Frank Mayne and co., James H. Cullen, Otto Brothers, Marie Brown, Bill Gray Singers, De Renzo and Lodge, and Kates Osterman and co. 31-5; fine bill and business.

GARDNER—THEATRE (W. A. Wesley): Man on the Box Oct. 31; excellent co. to good audiences. Paid in Full 3; Al co. presented successful performance to one of the largest audiences of the season. Swedish National co. 4; excellent concert to fair sized audience.

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and Promote a more Healthful Tone to Eyelids, Eyebrows and Eyelashes, and Prevent Undesirable Conditions, Try Murine and Murine Eye Salve. You will like Murine. In Daily Use in Beauty Parlors.

MOCKLAND-OPERA HOUSE (John J. Bowler): The Final Settlement Oct. 28; excellent co.; played to fair business. The Man on the Box 11.

MICHIGAN.

DETROIT.

Robert Mantell Appreciated at the Garrick—Vaudeville and Burlesque Notes

Detroitians seemed to relish the concert which P. Mantell, Jr., concocted and offered to their view at the Opera House Oct. 31-5. The Police in 1910 seemed to move at a swifter pace than those of previous years which have preceded it. The new acts and thirteen some were magnificent to the extreme. The original list of principals has been retained. Next week, Third Degree.

There was a long leap from the Police at the Detroit to Robert Mantell's carefully selected repertoire at the Garrick 31-5. Mantell was given on Monday night to good attendance, and the balance of the week was divided as follows: Tuesday night; Wednesday night, Richelieu; Thursday night, King Lear; Friday night, Othello; Saturday matinee, As You Like It, and Saturday night, Louis XI. Mr. Mantell's work was characterized by the same careful attention to detail which has always been noticeable.

Next week, Violet Dale in A Message from Mars.

The theatre-going public is quietly rejoicing that the strike has been settled, and the orchestra is back in the orchestra stall at the Theatre. Julius Singer headed the bill 31-5 in a new musical dramatic playlet by Ruth Comfort Mitchell, The Way to the Heart. Although religious in its motive, the little playlet is making a niche of its own in the vaudeville world, and is being presented with the same care and line with past efforts. The balance of the bill included World and Kingdom, Empire Comedy Four, Howard's Poodles and Dogs, Nichols Sisters, Paul Kismet, Hal Merritt, St. Onhe Trio, and some unique pictures on the MooreSCOPE. Next week, Wolfe and his Ruffians.

It is a pity, that the bill 31-5 was one of the strongest ones at this theatre since its opening. Under its new booking arrangement, the greater part of its bill came from William Morris American Music Hall Chicago, and was headed by Ethel, a quick change artist, in a drama of seven characters, an act which was warmly received. The balance of the bill included La Boulangere and Alexis in an acrobatic tumbling dance, Carl McCallough in impersonations, Nichols and Croix, the De Comas, and Halligan and Ward.

At the Lyceum 31-5 the Winter-La Shellie production of The Virginian drew fair houses. Next week, Cheekers.

The Delany Deucham, burlesque aggregation, featuring the Watson Sisters, who are always prime favorites, drew excellent attendance to the Lyceum 31-5. The Delany Deucham, who are always prime favorites, drew excellent attendance to the Lyceum 31-5. The Delany Deucham, who are always prime favorites, drew excellent attendance to the Lyceum 31-5.

Next week, The Minstrel and Nine.

ELYP A. MARONI.

COLDWATER-THEATRE OPERA HOUSE (John T. Jackson): In Arizona did not please a fair sized audience Oct. 28. Hon. L. T. Heumann, Democratic nominee for Governor, was fully O'Connell did not like the play. The Girl in the Taxi 2. The Candy Girl 3. State Association lecture on tuberculosis 4. The Red Mill 11. Campanari, the baritone, 14. The Merry Widow 15. Ethel Desmond Stock co. 21-23.

KALAMAZOO-FULLER (W. J. Donnelly): The Last Trail Oct. 27; satisfied small audience. The Commune 28; very fine co. 17-19. Cameron Davidson and Imperial Russian Ballet 20; the treat of the season; enthusiastically received by capacity house. The Girl in the Taxi 1. Lyman H. Howe's pictures 2. The Dollar Princess 4. Polly of the Circus 5.

BATTLE CREEK-POST THEATRE (E. E. Smith): On the Last Trail Oct. 26; fair houses; pleased. Miss. Anna Pavlova, M. M. Hill, Mordecai, and the Imperial Russian Ballet. Cameron Davidson and Imperial Russian Ballet. Cameron Davidson in Reaping the Harvest and The Battle of Life 30; large houses; satisfactory.

BETON HARBOR-BELL OPERA HOUSE (J. A. Simon, mgr.): The Girl in the Taxi Oct. 26; very good attraction to fine house. The Red Mill 26; fine attraction to capacity house. It being Mr. Emery's home, brought people from other cities to see his play; he is very popular here.

IRON MOUNTAIN-RUNDLE OPERA HOUSE (A. J. Rundle): The Fighting Parson Oct. 21; fair; poor house. Alma, W. Wehnst, Flora De Voss co. 17-19. Cameron Davidson 20. Stinson's U. S. C. Dec. 2.

TRAVERSE CITY-STEINBERG GRAND (H. H. H.): Lyman Howe Travel Festival Oct. 26 to fair business. DREAMLAND (G. L. Lott) Vaudeville 17-23 drew crowded house every night.

CHARLOTTE-THOMAS OPERA HOUSE (Donovan and Lane): The Last Trail Oct. 25 and 26. The Candy Girl 27. Pleasant fair houses. Manhattan Gals; Girls 7.

BIG RAPIDS-COLONIAL (Bartlett Doel): Howe's pictures Oct. 28; fine, to fair returns. The Red Mill 1; highly appreciated by large and enthusiastic house.

ADRIAN-CRESSWELL OPERA HOUSE (C. D. Hardy): In Arizona came 1 with a fair co. and played a fair house. The Manhattan Burlesque 3. The Last Trail 7. The Red Mill 9.

SAULT STE. MARIE-SOO OPERA HOUSE (H. P. Jordan): Lyman Howe 10. The Girl in the Taxi 11.

MINNESOTA.

ST. PAUL.

The Week's Attractions—A Baseball Scene Repeated—The New Empress Theatre.

William Morris in My Cinderella Girl summed good success at the Metropolitan 30-5. Mand Campbell won applause with an interpolated number, "Under the Yum Yum Tree." Richard Carle in Jumping Jupiter 6-12. The Dollar Princess 13-18. Frances Starr 17-19. Henry Miller in Her Husband's Wife 20-22. Is Matrimonial Failure? 24-26.

Guy Bates Post appeared in The Nigger at the Shubert 30-5. Mr. Post has been a favorite with St. Paul audiences ever since his engagement with the Henderson stock co. during the summer of '08. The supporting co. is excellent throughout and includes Florence Rockwell, Maude Durand 31-12, Colville and P. Peters. Dark 6-9. The Golden Girl 10-12. Margaret Hillington follows.

Beulah Poynter, a great favorite with Grand patrons, appeared at that popular playhouse in The Little Girl That He Forgot 30-5. Harriers Burned Away 6-12. Superba 13-19. Rose Melville 20-26. The Ventures of Polly 27-Dec. 3.

The Orpheum bill 30-5 was a pleasing one and embraced The Operatic Festival, Fringle and Whitting, Four Fords, Haywards, Harry Atkins, Barnes and Barrow, Carson Brothers, The Kentucky Belles were at the Star 30-5.

An immense audience filled the Auditorium 1 at the first symphony concert of the season. Madame Melba was the soloist.

The realistic baseball scene as evolved in My Cinderella Girl, showing only the home plate, batter, and catcher is identical with that used in Hoyt's A Runaway Colt, starring Adrian C. Anson, which appeared at the Metropolitan in Jan. 1906.

The Empress Theatre on Wabasha street near Exchange street is rapidly nearing completion. The new interests are constructing the building, which will be leased by the Empress Theatre co. and affiliated with the Sullivan-Conscience vaudeville circuit. The theatre will have a lower floor and balcony, and will seat 1700 people. It will be almost directly opposite the Shubert.

JOSEPH J. PETER.

WINONA-OPERA HOUSE (O. F. Burlingame): The Third Degree Oct. 15 pleased a fine audience. The nearly the same as last season. Stinson's U. S. C. 22 to good business. Hello Bill 20; top-heavy house. The Associate Players co. 25 in Romeo and Juliet, to light business. Harry Bulger in The Flirting Princess 26 packed house; pleased. Morgan Stock co. 30-5. Royal Slave 6. The Wolf 7. Frances Starr in The Eastest Way 12. My Cinderella Girl 13. Rose Stahl 11; canceled.

RED WING-T. B. SHELTON MEMORIAL AUDITORIUM (W. A. Scott): Ernest Gambel Concert Party Oct. 28 pleased good house. Hickman-Bessy Stock; good co. 1. played to good business. The Third Degree 1; excellent co. played to fair house. Mock-Sad-All Stock co. 7-12. Library Lyceum Course 14-19.

ALBERT LEA-BROADWAY (F. H. Malley): Jeffries-Johnson pictures Oct. 25, 26 drew fair houses. Ishmael 20; good co. to poor business. The Flirting Princess 27 delighted packed house. The Third Degree 28; to fair business. The Spendthrift 30; good house; well pleased. Seven Days 5.

MISSISSIPPI.

JACKSON-CENTURY (S. J. Moore): On account of the State Fair the house had open house every night and three matinees, all to good business. Soul Kiss Oct. 24. The Newlyweds 26. Jefferson De Angella 26. Beulah 27. Cat and the Fiddle 28. and A Gentleman from Mississippi 29 to full houses, matinee and night. Happy Hollisters 4. The Minstrel 7. (local). Lee Romanesque 11. Frederick Warde 17. Cap and Bell 24 (local). Abner Grand Opera co. 25. Wilton Lackaye 26. Polly of the Circus 28. Al. H. Wilson 30.

VICKSBURG-WALNUT STREET THEATRE (Henry L. Mayer): The Soul Kiss Oct. 25. fair business; pleased. The Third Degree 26. Cat and the Fiddle 27; good co. and performance to satisfactory business. The Newlyweds 28 made hit to large audience. The Girl from Rector's, matinee and evening, 29, pleased medium-sized houses. Otis Skinner 31; advance sale very heavy.

YACCO CITY-THEATRE (D. Wolstein): A Gentleman from Mississippi Oct. 25; fair business. Newlyweds and Their Baby 30; a high grade musical production, that scored heavily; business good. Cat and Fiddle 29; fair co.; small audience. Ishmael 2. Girl from Rector's 5.

GREENVILLE-GRAND (W. Isenberg): The Newlyweds, featuring George Murphy and Olga Von Hatzfeldt, Oct. 27, to large house. Girl from Rector's 28; good-sized audience. Otis Skinner in Your Humble Servant 1.

MISSOURI.

KANSAS CITY.

Tim Murphy's New Play Pleases—The Auditorium Stock Company—Other Attractions.

Although Tim Murphy has had better success than Mr. Opp, the play presented by this able comedian at the Shubert, 30-5, he played nevertheless to a good week's business. The play is mainly a character study with D. Webster Opp as the main feature, being a dramatization of Alice Rice's book of the same name. Herbert Heywood was a distinct hit as Nick, the all-around man of the newspaper office. Other principals included, Richard V. Sterling, Millie Stevens, Frank Ware, Edith Wylie, Aubrey Powell, and O. J. Griffin, all of whom pleased. Bertha Kalich in A Woman of To-day, 6-12.

Polly of the Circus was a welcome offering at the Willis Wood, 30-2. Ida St. Leon, who was last seen in the title part here, again essays the role and scored more emphatically than ever. Willard Robertson played the preacher well, while J. D. Walsh as the clown shared in

the honors. The Spendthrift, 3-5. Lillian Russell, 6-12.

Granstart held the boards at the Grand, 30-5, and found ready favor throughout the week. Alfred Swenson handled the leading role in an admirable manner and was capably supported.

Ward and Vokes, 6-12. A drama of interest, was at the Gillies, 30-5, playing to good business. Grace Cameron played the title role pleasingly. Otto Thebaud, Al C. Newman and Phoebe Cardinale deserve praise. The Millionaire Kid, 6-12.

A double headliner bill at the Orpheum, 30-5, drew big business. Mingle Dupree and a one act comic opera called The Love Waits divided honors. Miss Dupree was a hit in a playlet called The Minister's Wife. Other acts included Julius Tanne, the Four Clifton, Taylor, Kratzman and White, Van Brothers, and Cavan, all pleasing.

The Gayety had The Midnight Maidens, a musical burlesque, 30-12, that found ready favor. Mabelle Brown, Gladys Bears, Harry Emerson, Ted Evans, and James Graydon were the principals of a capable co. Big Banner Show 6-12.

The Passing Parade was the Century attraction, 30-5, opening to two big Sunday audiences. Sam Sidman and Charles Drew were the chief fun-makers while Millie Blair and others found favor. Miss Eva Fay was the topline at the Empress 30-5, playing to capacity. Other acts included Ward and Weber, Ednell and Boutelle, Sixteen Chanticleers, Leola and Adeline, and Daisy Derie, all pleasing.

Thomas P. Holter and co. in a comedy playlet were the headline attraction at the Columbia, Kansas City, Kan., 30-5. A bill of merit was well received by good audiences.

The Auditorium stock co. are announced to open their season at that theatre, 5, presenting for the initial attraction The Commanding Officer. Everett Butterfield and Carl Anthony will play the male leads, while Eda Von Lake and Harriett Duke will divide honors in the feminine roles. Other members of the co. are Peter Harrison, William Webb, Thomas Moore, Ralph Davis, Marie Atkinson, and Florence Adams.

The Belle of Richmond and Caught in the Rain will follow.

Manager Earl Steward, of the Shubert, has this week put into service two messengers on motorcycles who will deliver tickets to any part of the city upon telephone request.

Minnie Dupree, playing at the Orpheum here this week, will close her vaudeville engagement 19, returning to New York to begin rehearsals for The Girl from Oklahoma, one of the new Shubert productions.

Maude Durand, of the Madison Trio, was paralyzed in his dressing room at the Columbia Theatre, Kansas City, Kan., last week while his daughters were on the stage. The stricken musician is seventy years old, and he and his daughters are natives of Brussels, Belgium. He is a saxophone soloist.

D. KEDDY CAMPBELL.

ST. JOSEPH-TOOTLE (G. U. Phibbey): Wildfire Oct. 20 pleased fair business. The Burgomaster 20. Madame Frances Alda in concert 21. Sidney Drew in Billy 22. LYONIA (C. F. Phibbey): Kansas's Superba 23-25; more popular than ever; good co.; drew continuous crowds. The Passing Parade 27-30; one of the best attractions of its kind and handsomely presented; Sam Sidman was a continuous scream; Mae Rose was dainty and attractive; business good. Buster Brown 30-5. Miss New York, Jr. 4-7.

CLINTON-NEW BIXMAN THEATRE (Carter and Gerhardt): Dorothy Stock co. Oct. 24-25; fair performance and patronage. Plays: A Little Princess, A Royal Prisoner, A Prince of His Race, The Woman Who Dared, A Kentucky Feud, Circle O Ranch. The Wind of the West 1; good business and fair co. Madame Laradie 5.

JOPLIN-NEW CLUB THEATRE (L. F. Ballard, mgr.): Sidney Drew in Billy Oct. 23, 24, with matinee 25; fine co. and good business. Baby Mine 30; good co. and business. Man of the Hour 6. Tim Murphy later. JOPLIN THEATRE (Glaude Thornton): Blanche Walsh in The Other Woman 24; fine co. and crowded house. Polly of the Circus 5. Spendthrift 7.

HANNIBAL-PARK (J. B. Price): Helen Aubrey and co. in repertoire Oct. 24-30; co. good; fair patronage. Plays: Struggle for Gold, The Prodigal Son, The Chauffeur, Social Justice, Man of Her Choice, The Professor and the Maid. The Girl in the Taxi 1. Miss Nobody from Starland 2. The Pinkerton Girl 5.

JEFFERSON CITY-JEFFERSON (Joe Goldman): Lyman Howe's pictures Oct. 26; fair business. Miss Nobody from Starland 27; exceptionally good co.; playing to capacity. The Wizard of Wiseland 28; poor co. and business. The Girl in the Taxi 4.

COLUMBIA-THEATRE (R. H. Hall): Lyman H. Howe's Travelogue Oct. 26 pleased large house. Miss Nobody from Starland, with Olive Vall, 30; excellent co. to R. H. O. Billy, with Sidney Drew, 5.

CARTHAGE-OPERA HOUSE (A. E. McKiernan): Lyman Howe Oct. 19 pleased R. H. O. Square Man 19; good co.; good house. The Girl in the Taxi 20. Baby Mine 2. Wizard of Wiseland 10.

FULTON-PRATT'S THEATRE (Daw and Newland): Wizard of Wiseland Oct. 27; played to fair business; performance well received. Star lecture course, Senator Gore, 11. Just Out of College 15. Classmates 17.

CARROLLTON-WILCOXSON OPERA HOUSE (H. J. Wilcoxson): The Great Western Stage co. Oct. 24-29; fair co.; poor business. The Port of Missing Men 5.

POPLAR BLUFF-PRATERAL OPERA HOUSE (Jesse Reynolds): Woods Sisters Oct. 27-29; good co. and business. Plays: Fatal Marriage, Missing Will, Beyond Pardon, and Village Blacksmith.

DE SOTO-JEFFERSON (Leon Herrieth): Lyman Howe's pictures played two good houses (Oct. 25, 26) and one fair (Oct. 27). The Boy of Bar 2 Ranch 10. The Norwoods 14-19.

MONTANA.

BUTTE-BROADWAY (James K. Haelet): The Kissing Girl Oct. 30. The Volunteer Organist 31. Margaret Hillington in The Whirlwind 3. Bernard Daly 6. Madame X 11, 12. A.

Broken Idol 16. James K. Haelet 20. St. Virginia Harned Dec. 1.—FAMILY (Dick F. Patton): Cornell Stock co. 30-4 in On the Bridge at Midnight. Over the Hills to the Poorhouse 5-11.

MELBONA-HELENA (George A. Miner): De Wolf Hopper in The Statues 120 Oct. 29 to capacity. Some and played. William Faversham 25. The World and His Wife 30; the business and excellent production. Lottery Man 31. Kissing Girl 1. Margaret Hillington in The Whirlwind 4. Madame X 14. Broken Idol 15. James K. Haelet 16.

NEBRASKA.

LINCOLN-THEATRE (F. C. Scherung): The Man of the Hour Oct. 31; good co. to very good house. Lyman Howe 22; good, to good house. The Flower of the March 24; fair, to light house. The Upstart 25, 26 canceled. Harry Munchhoff 27; very good, but small audience. Superba 28, 29. Seven Days 30. LYRIC (L. M. German): Two Orphans 24-26; fair, to good house. Forty-five Minutes from Broadway 31-3.—ORPHEUM: Good attractions and good houses 24-29.

FAIRBURY-OPERA HOUSE (F. L. Hain): Mildred Oct. 24; good, to fine house. Classmates 25; good, to fair house. The Time, the Place and the Girl 1. Girl from U. S. A. 4. The House of a Thousand Candles 7. Man on the Box 9. The Girl from Rector's 14. Cress-Space Opera co. 24.

BROOKS BOW-OPERA HOUSE (S. P. Grant): On Paterson Oct. 15; fair, to poor business. Nashville Students 20 pleased fair house. May Stewart 23; most excellent performance, but owing to lack of advertising was poorly attended. Weary Willie Walker 30 pleased.

KEARNEY-OPERA HOUSE (R. D. Garrison): Seven Days Oct. 25; fine performance, to good business. William Macaulay in Classmates 31; good performance, to only fair business; deserved better. Blanche Walsh in The Other Woman 1; excellent performance, to good business.

FREMONT-LARSON THEATRE (W. A. Lowry, mgr.): Ernest Fisher co. Oct. 25. The Flower of the March 25; good co. to only fair business. Blanche Walsh in The Other Woman 31 pleased packed house. Rose Stahl in The Chorus Lady 7. The Glimax 11.

NORFOLK-AUDITORIUM (M. W. Jencks): The Man on the Box Oct. 28 pleased small house. The Flower of the March 29; fine performance to fair business. St. Elmo 31. Soap Stock 4 (local). The Time, the Place and the Girl 7.

YORK-OPERA HOUSE (W. D. Fisher): Seven Days 2. Under Southern Skies 4.

NEW HAMPSHIRE.

DOVER-CITY OPERA HOUSE (Charles and King): Bennett-Moulton co. 7-12. Clara-Urban co. 24-30.—ORPHEUM (Oct. 31-5 and Grand Street): La Foye and Tooley, Sandra and Knowles, and A. James Pongers, with excellent licensed films, played greatly.—LYRIC (Dolan and Paul): The Charming, Lawton the Great, Doblado's trained sheep and ram, Kelly, comedian, and fine Independent films played capacity 31-5.

CLAREMONT-OPERA HOUSE (H. T. Eaton): Jere McCallie Stock co. 27-30; light and not very enthusiastic audience. Plays presented: How Baxter Batted in, Shaun Hann, Deas and Falcons.—ITEM: The Jere McCallie Stock co. closed 30.

BERLIN-ALBERT (Albert Grotouan): The Blue Mouse Oct. 24 delighted good house.

NEW JERSEY.

NEWARK.

The Spendthrift Well Presented at the Newark—Record of the Week

The Spendthrift with Edmund Brown and excellent co. was presented at the Newark Oct. 31-4. Mr. Brown gave a gratifying impersonation of Richard Ward. Thais Magnana's expressive portrayal of the wife was excellent. Others in the cast who handled their parts admirably were: Daniel Fowler, Sumner Gant, Robert Cain, Louise White, Mattie Ferguson, and Allen Kelly. Beulah McCoy in The Neko, 6.

Fiske O'Hara appeared at the Columbia Oct. 31-4 in The Wearing of the Green. The co. includes Marie Quinn, J. F. Sullivan, Dan M. Sullivan, William T. Deane, Carly Kismet, James E. Miller, Elizabeth Valmar, Lisle Bloodgood, and Phyllis Ralston.

The Girls from Dixie occupied the Empire 31-4 and kept the audience in good humor. Gus Adams and George Ruhl, Lillian Keeley, Gertie Hart, and Kate Lang are in the cast. The Ginger Girls played the patrons of Waldmann's Opera House 31-4. Ed Lee Wretha, Simon Doo, and Sigand Edith Franz, William Dobbs all are excellent.

A good programme at Proctors, Tom Howe and co. as head liners. Mr. Howe is capably assisted by Mrs. Nawa, Edward Gillespie, and Blanche Small. Others on bill are Robinson Newbold, Marie Louise Gribber, Brunett Bros., Alethea and Aletha, Hal Davis, and Inez Macaulay, the Gasconne Cadets, Harry E. Lester, and the Kama Family.

The Court Theatre is still packing them; and why?—a good bill for a small sum. Carlyle Moore and co.—Transfield Sisters, George O. Davis, Hill and Ackerman, Grace Marion, Miss Mildred, the Pivotal Troupe, McCabe and Wamburn, Beach and Mayo, Weston, Orin, the Boys and Girls.

JERSEY CITY.

Rapley Holmes Seen to Advantage—Spencer Stock Presented St. Elmo, and Pleased.

The Round Up drew well pleased audiences to the Majestic Oct. 31-5 and gave the best of

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G. G. Staples, George Faust, Milton Silke,
Clara Palmer, Dorothy Homer, Madelyn Mar-
shall, Mayme Gehrue, Helen Mooney, and Irene
Messinger, assisted by a strong chorus, pleased
with their clever work; play was beautifully
staged and costumed. The Wolf 4. The Iron
King 16. Hoyt's Comedy co. 18, 19.

NEWPORT.—WHITE'S NEW THEA-
TRE (F. D. Hunter): Madame X Oct. 25; pre-
sented to a large and pleased audience; ex-
cellent co.; could not be improved on. Alias
Jimmy Valentine 29 to fair business; audience
was very enthusiastic and demanded many cur-
tain-calls; the work of Mr. Hilliard as Jimmy,
Mr. Alworth as Ned, Mr. Malady as Avery,
Mr. Webber as Bob was excellent; Miss
Forbes made an attractive Rose. Beverly of
Graustark 7. High Flyers 8. The Squaw Man
9. In the Bishop's Carriage 11.

TARENTUM.—NIXON (O. N. Reed): Keith
Stock co. Oct. 24-25 broke the house record for
repetitions; business; good. Plays: It's Never
Too Late to Mend, Mr. Jim, The Millionaire,
An Actor's Romance, The War of Wealth, The
Old, Old Story, The Old Clothes Man, Beverly
of Graustark 1. In the Bishop's Carriage 7.
Girl from the U. S. A. 9. The Time, the
Place and the Girl 11. Chaucery-Kellogg 12.
14-15. Uncle Dave Holcomb 22. The College
Boy 24. Royal Slave 25. ITEM: A Mes-
sage from the Skies 2 canceled.

UNIONTOWN.—OPERA HOUSE (Fred Rob-
bins): King Stock co. Oct. 17-22; the co. was
very nicely balanced and played to fair busi-
ness.—DIXIE VAUDEVILLE THEATRE (F.
S. Hall): Two very good bills during the week.
Professor Tinsler's trained seal and its porten-
tous special mention, as it was one of the best acts
yet produced on this stage.—OPERA HOUSE:
The Lottery Man was witnessed by a very small
but appreciative audience. St. Elmo 27. Alias
Jimmy Valentine 28. Billy the Kid 29.

GREENSBURG.—ST. CLAIR (James G.
Gay): The Firing Line Oct. 27 failed to give
entire satisfaction; very good business.
Girls 29 pleased fair-sized house for matinee and
large house night. Beverly of Graustark 31;
good co. and business. Louis Mann in The
Cheater 3; large advance sale. Uncle Dave Hol-
comb 5; two performances; Squaw Man 7.
The Time, the Place and the Girl 10. In the Bis-
hop's Carriage 17. Lecture 18. Paul Gilmore
19.

LANSDOWN.—SHARPE'S OPERA HOUSE
(H. J. Sharpe): The Arrival of Kitty Sept. 26;
good co. Billy the Kid 30. Yankee Doodle Boy
Oct. 3. The Time, the Place and the Girl 7;
excellent co.; R. H. O. Havana 13; excellent
co. and business. Little Lord Fauntleroy 14.
The Lady 26; excellent co. to fair business.
Gorton's Minstrels 28; poor business. On the
Trail 29. A Runaway Match 1. The Farmer's
Daughter 2. Six Perkins 5. Bell Garde Stock
co. 7-12. Arrival of Kitty 15.

CHAMBERSBURG.—ROSDALE OPERA
HOUSE (Frank A. Shinsbrook): A Gentleman
from Mississippi; very good business.
Bill for week of vaudeville and moving
pictures: Ballo Brothers and Katharine Horton;
good bill and business.—STAR (Harry R.
Weber): Week of 31: McNally and Stewart,
Miss Cameron, Beltrah and Beltrah, and Sam
P. Phillips; good bill and business. The Deacon
Shinsbrook running vaudeville and pictures
on open dates.

JOHNSTOWN.—CAMBRIA (H. W. Scherer):
The Firing Line Oct. 25; poor business. Alias
Jimmy Valentine 26; fine production and good
business. The Squaw Man 27; fair attraction
and business. Pat White's Girls 28; 29;
good performance. Little Lord Fauntleroy
31-2; good attraction to big business. Beverly
of Graustark 3. Washington Society Girls 4.
Raymond Hitchcock in The Man Who Owns
Broadway 5.

CLEARFIELD.—NEW OPERA HOUSE
(Thomas E. Clark): Beverly of Graustark Oct.
27; good co. to capacity. High School 28;
29 to S. R. O. Chaucery-Kellogg co. 31-3.
Plays: Belle of Richmond, A Ward of France,
His Majesty and the Maid, Anna Karenina,
Will-o'-the-Wisp, St. Elmo, The Queen of the
Ranch, Uncle Dave Holcomb 11. Man of the
Hour 15. Pittsburgh Symphony Orchestra 17.

MT. CARMEL.—BURNSIDE POST OPERA
HOUSE (W. H. Scherer): Phil Maher in rep-
ertoire; good co.; playing to capacity; opened with
Thorne and Orange Blossoms Oct. 24. Plays
to follow: Her Marriage Vow, St. Elmo, Barney
Bluff, Born in the Blood, Marked for Life,
House of a Thousand Candles. In the Bishop's
Carriage 4. Farmer's Daughter 7. American
Troubadour 9.

DU BOIS.—AVENUE (A. P. War): The peo-
ple's popular musical course was opened by the
Whitney Brothers Quartette Oct. 25 to S. R. O.
Beverly of Graustark 26 to fair business; ex-
cellent co. The Arrival of Kitty 28; good co.
and medium business. Moving pictures and illus-
trated songs by George Marion 29. The King
Carnival (local talent), under the direction of
Miss McCloskey, for hospital benefit. 1, 2, to
excellent business.

MAHANAY CITY.—KAISER'S GRAND
OPERA HOUSE (M. C. Kaler): Harry Kelley
in The Deacon and the Maid Oct. 27; made big-
gest hit of two seasons with big audience.
Kelly, as the Deacon, made a splendid hit.
Clara Palmer as Marie Tronville especially
good. In the Bishop's Carriage 3. Farmer's
Daughter 5.

WILLIAMSPORT.—LYCOMING OPERA
HOUSE (L. J. Fish): Stetson's U. T. C. Oct. 27
to good-sized and pleased audiences. The Wolf
31 to small but appreciative audience. A Gen-
tleman from Mississippi 2 to a fair-sized and
enthusiastic audience; well balanced co. and
nicely staged. Elsie Ferguson in Ambition 4.
Arsene Lupin 7.

POTTSVILLE.—ACADEMY (Charles
Hausmann): Daniel Boone Oct. 28 thrilled good
business. Belgrade Stock co. week 31: usual
performances. The Millionaire. Plays:
The Prince of Honor, Angel of the Ranch, The
Ranch King, Thorne and Orange Blossoms, Nug-
get Nell, A Working Girl's Revenge, and The
Spy. The Wolf 9. The Rosary 12.

HONESDALE.—LYRIC (B. H. Dittrich):
The Time, the Place and the Girl Oct. 31; co.
and business good. Moving pictures of Uncle
Tom's Cabin 8. Jewries-Johnson pictures 9.
Teachers' Institute Concerts 15, 16. The Ar-
rival of Kitty 17. The Vulture 21. The Thief
29.

SHARON.—GRAND (G. B. Swartz, res.
mgr.): The California Girls Oct. 29 drew fair-
sized audience. Chicago Stock co. 31-2 opened
in Clothes; good satisfaction. Other plays to
follow: The Straight Road, The Stenchild,
Strongheart, The Climbers, The Spellers, and
Neil Gwynne. The Newlyweds 9.

COLUMBIA.—OPERA HOUSE (D. Leo Pen-
nison): The Squaw Man Oct. 24; presented by
capable co. to fair business. Chaucery-Kellogg
2. Gentleman from Mississippi 29; excellent co.
to good business.

WASHINGTON.—NIXON (G. D. Miller):
St. Elmo Oct. 24; good co. to fair business.
High Flyers 29 drew crowded house and pleased.
Billy the Kid 3. The Lottery Man 4. Squaw
Man 6. The Girl of the U. S. A. 12.

FRANKFORT.—THEATRE: Dark Oct. 30-
5.—EMPIRE (Stanford and Weston): The bill
30-5 included the Chartres Sisters and Frank
Holliday, S. R. O. houses every night.—ITEM:
The Dixie Quartette (local) disbanded.

WEST CHESTER.—OPERA HOUSE (J. F.
Small): Pictures and vaudeville Oct. 24-29
pleased large business. Girl from Home 5.
Call of the Wild 7.

WAYNESBURG.—OPERA HOUSE (J. W.
Munnell): The Arrival of Kitty Oct. 24; fair
performance and business. St. Elmo 27; good
business; pleased audience.

INDIAN.—LIBRARY HALL (B. H. Lichte-
berger): A. G. Deismaster presented The Firing
Line; excellent co.; pleased fair business.

RHODE ISLAND.

PROVIDENCE.

A Professional Matinee of Collier in His New
Play—The Imperial Changes.

William Collier opened a week's engagement
at the Providence Opera House, 31, with
Lew Field's new comedy, "I'll Be Hanged if I
Do." There is nothing in the action of the three
acts that suggests the title, but however with
Mr. Collier's known ability as a comedian the
piece is acceptable and is fairly successful. Of
the supporting co. Stanley Murphy and Thomas
Findlay are the most prominent. R. H. Roth-
ers and Julia Marlowe in repertoire next week.
Quincy Adams Sawyer was at the Empire
31-3, enacted by a fairly capable co. Al Warner
and May Thompson share the honors in good
roles. 7-12 The Soul Kiss.

Jack Singer's Serenaders held forth at the
Westminster with an acceptable bill. Lew
Kelly is the feature of the performance al-
though the company are adequate. Queens of
the Jardin De Paris 7-12.

By special arrangement with Manager Wend-
schaefer the usual Wednesday matinee was
postponed until Thursday the past week at the
Opera House. It was in the nature of a pro-
fessional matinee, inasmuch as Lew Fields,
William Gillette, John Barrymore and promi-
nent members of their respective companies
were in attendance. A special trip was made
from Boston where they are playing for the
performance.

The Imperial Theatre, which has been closed
for several weeks, will again re-open Nov. 14
under the new management of Sparrow, Walker
and Edwards. George N. Gray has been re-
tained as manager. This brings the Imperial
as a moving picture house to an end.
H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Budding-
ton): The Bijou Stock co. in Thanksgiving Day
Oct. 24-30 to fair business; co. as a whole was
good. At Piney Ridge 31-4, in which the co.
appeared to good advantage; Margaret Hagen
as Arabelle Deering was good; Leah Hallack gave
a good portrayal of Cindy Lane; Henrietta Hag-
ger was good as Deering's maid; George A. Co-
ward as a suitor, Florence Nolan as Othello
Beverly, Maude Hillman as Mammy Summers,
Marion Taggart as Mrs. Lane; Jack Chagnon
was excellent as Jack Rose; Carl Brickerts as
Mark Barrison was good; Danny Hagall as the
boy Howard became as Uncle Israel was
good; Harry Carlton made a good General Deer-
ing; Albert Landis as Reb Lane, Henry Hebert
as Rube Heller; the piece was well staged and
some very good settings. Big Hearted Jim 7-12.

NEWPORT.—OPERA HOUSE (Ella B.
Holmes, res. mgr.): Phil Ott's Comedians Oct.
27-29 in the Act Girl and The Explorer; good
co. to S. R. O.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY (J. M.
O'Dowd): Season opened with Music Hall Girl
Oct. 27; good, to fair business. Man on the
Box Oct. 28; good business. Graustark matinee
and night. 5. Manhattan Opera co. 7. S. R. O.
Elmo 15.—ITEM: Manager O'Dowd has just
returned from New York. He states that he
booked a very strong line of attractions while
there, and he is looking for this to be a banner
year. The cotton crop is fine around Orange-
burg, and Mr. O'Dowd is billing several of the
small towns for his best attractions.

NEWBERY.—CITY OPERA HOUSE (Bar-
hardt and Baxter): The Man on the Box Oct. 25;
good strong co. to fair business; audience well
pleased. The Sign of the Father 26; good co.
to big business.—ITEM: Mr. Dixon, the author
was present and responded to a certain call and
made one of his usual good talks.

ANNEVILLE.—OPERA HOUSE (A. B.
Cheatham): Man on the Box Oct. 25 pleased fair
house. Human Hearts 26; good, to poor house.
Sign of the Father 27; excellent co.; pleased
packed house. Graustark 3. Maelyn Arbuckle
6. Polly of the Circus 10.

CHARLESTON.—ACADEMY (Charles R.
Matthews): Auburn Opera co. Oct. 28, 29 in
Trovatore, Carmen, and Faust; good co. and
orchestra; to paying houses; very satisfactory
performances. Graustark 3. Polly of the Cir-
cus 6. Havana 5.

FLORENCE.—AUDITORIUM (F. Brand):
Manhattan Opera co. in Carmen Oct. 25 pleased
fair business. Bert Leigh in The Man on the
Box 26; excellent performance; fair business.
Coburn's Minstrels 1.

SPARTANBURG.—HARRIS (Herting and
Rudolf): Polly of the Circus Oct. 29 to good
house; well pleased. My Wife's Family 31 to
fair business. Vogel's Minstrels 1 to small
house, but everyone pleased.

GREENVILLE.—OPERA HOUSE (R. T.
Whitmore): My Wife's Family Oct. 29. Polly
of the Circus 31 delighted S. R. O. Vogel's
Minstrels 2. The Runaways 3.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred
Recher): William McCauley Oct. 29 in Class-
mates; first-class, to a full house. Barrington
Stock co. 24-27; fine co. and business. The
Flower of the March 30. Ishmael 31.

TENNESSEE.

DYERSBURG.—AUDITORIUM (Scott
Brothers): The Frank Dudley co., assisted by
Oscar Belle Bonnie, Oct. 8-7; good co. to small
business; gave way to Harry Scott co. 4; rainy
weather every evening except 3. Harry Scott

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GOODWIN, NAT (Klaw and Erlanger, mgra.):

GRANDFATHER (Central: Baker and Castle, mgrs.): Great Barrington, Mass., 10. Dabney, Conn., 10. Winston 11. Bridgeport 12. Williams, 13. New London 14. Worcester 15. 16. Wrentham 17. Putnam, Conn., 18. Bridgeport, Mass., 19.

GRANDFATHER (Western: Baker and Castle, mgrs.): Fayetteville, N. C., 9. Wilson 10. Williamson 11. Rocky Mount 12. Henderson 13. Durham 14. Greensboro 15. Danville, Va., 16. Clifton Forge 17. Hinton, W. Va., 18. GROOMING: WEBB (Daniel Arthur, mgr.): New York city Nov. 7—Indefinite.

HARVEST, VIRGINIA (Arthur J. Aylesworth, mgr.): Portland, Ore., 9-9. Seattle, Wash., 10-12. Tacoma 13. 14. Victoria, B. C., 15. Vancouver 16. Westminster 17. Bellingham, Wash., 18. Everett 19.

HILL BILL (Frank Mahara, mgr.): Waukon, Ia., 9. Lansing 10. McGregor 11. Sikader 12. Elkport 13. Viola City 14. Magna 15. Independence 16. Charles City 17. Waterloo 18. Des Moines 19.

ROBERT (Frederic Thompson, mgr.): Philadelphia, Pa., 7-12.

BOON OF A THOUSAND CANDLES (Sim Allen, mgr.): Harrodsburg, Ky., 9. Lawrenceville 10. Shelbyville 11. Bardonia 12. Bowling Green 14. Hopkinsville 15.

HUNTLEY, G. P. AND HATTIE WILLIAMS (Charles Frohman, mgr.): Buffalo, N. Y., 10-12.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): New Orleans, La., 9-12.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Somerset, Pa., 9. Mt. Pleasant 10. McKeesport 11. Beaver Falls 12. Weading, W. Va., 13-15. Greensburg, Pa., 17. Butler 18. Sharon 19.

IRWIN, MAY (Wm. A. Brady, mgr.): New York city Nov. 7—Indefinite.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): Toronto, Ont., 7-12. Detroit, Mich., 14-16. South Bend, Ind., 17. Madison, Wis., 18. San Clara 19.

KALICH, BERTHA (Messrs. Shubert, mgrs.): Kansas City, Mo., 7-12.

LIGHT ETERNAL (M. E. Rice, mgr.): Chicago, Ill., 16-Nov. 19.

LIT, THE (David Belasco, mgr.): New York city 7-12.

LORIMER, WHIGHT (William A. Brady, mgr.): Worcester, Mass., 7-12. New Bedford 14-16. Brockton 17-19.

LOVE TRAIL (Willis Amusement Co., mgrs.): Huntington, Ind., 9. Elwood 11. La Fayette 12. Terre Haute 13. Danville, Ill., 14. Paris 15. Mattoon 16. Pana 17. Taylorville 18. Decatur 19.

MACAULEY, WILLIAM (Jas. A. Felts, mgr.): Clarinda, Ia., 9. Creston 10. Albion 11. Centerville 12. Ironton, Mo., 13. Chillicothe 15. Fulton 17. Columbia 18. Morley 19.

MADAME X (Eastern: Henry W. Savage, mgr.): Washington, D. C., 7-12. Philadelphia, Pa., 14-19.

MADAME X (Southern: Henry W. Savage, mgr.): Winston-Salem, N. C., 9. Durham 10. Goldsboro 11. Raleigh 12. Greensboro 14. Salisbury 15. Asheville 6. Spartanburg, S. C., 17. Greenville 18. Charlotte, N. C., 19.

MADAME X (Western: Henry W. Savage, mgr.): Livingston, Mont., 9. Bozeman 10. Butte 11. Great Falls 12. Helena 14. Missoula 15. Kalispell, Wash., 16. 17. Walla Walla 18. Yakima 19.

MALLOY, CLIFTON (D. H. Cook, mgr.): Filmore, N. Y., 9. Newark 10. Wolcott 11. Sidi-ney 12.

MAN OF THE HOUR (Felix Haney's): Nashville, Tenn., 7-12. Memphis 14-19.

MAN OF THE HOUR (Eastern: Washington and Johnson, mgrs.): Norfolk, N. Y., 9. Birmingham 10. Gwynn 11. Waverly 12. Lack Haven, Pa., 14. Clearfield 15. St. Marys 16. Ridgway 17. Warren 18. Franklin 19.

MAN ON THE BOX (Harry F. Brown, mgr.): Deland, Fla., 9. Orlando 10. Kissimmee 11. Lake Wales 12. Sebring 13. Mulberry 15. Tampa 16. Ocala 17. Gainesville 18. Jacksonville 19. 20.

MAN ON THE BOX (F. E. Trousdale, mgr.): Hot Springs, Ark., 9. Batesville 10. Walnut Ridge 11. Paragould 12. Jonesboro 14. Osceola 15. Carthageville, Mo., 16. Silchester 17. Poplar Bluff 18.

MAN ON THE BOX (Co. G: Trousdale Brothers, mgrs.): Fairbury, Neb., 9. Hebron 10. Nelson 11. Blue Hill 12. Minden 14. Alma 15. McCook 16. Holdrege 17. Harvard 18. Sutton 19.

MAN ON THE BOX (Royd Trousdale, mgr.): Altona, B. C., 10. Creston 12. Astoria, Minn., 13. E. Peter 14. Faribault 15. Mankato 16. Rochester 18. La Crosse, Wis., 19. Madison 20.

MANN, LOUIS (Wm. A. Brady, mgr.): Cleveland, O., 6-12.

MANNING, MARY (Messrs. Shubert, mgrs.): New York city Nov. 7—Indefinite.

MARTIN, ROBERT (William A. Brady, mgr.): Indianapolis, Ind., 7-12. Chicago, Ill., 14-20.

MELVILLE, ROSE (J. B. Sterling, mgr.): Belvidere, Ill., 9. Waukegan 10. Kenosha, Wis., 11. Racine 12. Milwaukee 13-19.

MESSAGE FROM RENO (H. M. Horkheimer, mgr.): Kansas, Pa., 9. Lancaster 10. Reading 11. Harrisburg 12.

MILKED AND BOULELERS (Harry Bouclers, mgr.): Bradford, Pa., 9. Kane 10. Coresy 11. Oil City 12. Franklin 14. Meadville 16. Greenville 17. Sharon 18. New Castle 19.

MONTANA LIMITED (Rochester, N. Y., 7-9. Syracuse 10-12. Philadelphia, Pa., 14-19.

MOTHER (William A. Brady, mgr.): New York city Sept. 14—Indefinite.

MARINOVA, ALLA (Messrs. Shubert, mgrs.): San Francisco, Cal., 7-12. San Jose 14. Stockton 15. Sacramento 16. Oakland 17. Fresno 18. Bakersfield 19.

NEILSON, JULIA, AND FRED TERRY (Klaw and Erlanger, mgrs.): New York city Oct. 24-Nov. 12.

NINETY AND NINE (W. T. Boyer, mgr.): Detroit, Mich., 7-12. Chicago, Ill., 13-19.

O'HARA, FINE (Al. McCann, mgr.): Bridgeport, Conn., 9. Middletown 10. Waterbury 11. 12. Boston, Mass., 14-19.

OLCOFF, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., 23-Nov. 19.

OS, OZ, OZ (Ed. Newitt, mgr.): Calgary, Can., 7-9. High River 10. Lethbridge 11, 12.

OTHER FELLOW (Walter Lawrence, mgr.): New York city Oct. 31—Indefinite.

OUR NEW MINISTER (Harry Doel Parker, mgr.): Portland, Ore., 6-12. Vancouver, Wash., 13. Centralia 14. Bingen 15. Aberdeen 16. Hoquiam 17. Olympia 18. Tacoma 19.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Atlanta, Ga., 6-12.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Cleveland, O., 7-12. Detroit, Mich., 13-19.

PAID IN FULL (H. M. Horkheimer, mgr.): Knightstown, Ind., 9. Shelbyville 10. Greensburg 11. Columbus 12.

PAID IN FULL (W. H. O'Neill, mgr.): Greenville, S. C., 9. Greenville 10. Pottsmay, Va., 11. Marion 12.

PAID IN FULL (Western: H. W. Lane, mgr.): Minnow Lake, Minn., 10. Benson 11. Morris 14. Sisseton, S. D., 17. Milbank 18.

PENALTY, THE (Oshan and Harris, mgrs.): Chicago, Ill., Oct. 24—Indefinite.

POLL OF THE GIBBONS (Frederic Thompson, mgr.): Omaha, Neb., 4-9.

PORT OF MISSING MEN (Roland and Gaskell, mgrs.): Ottawa, Kan., 9. Emporia 10. Chanute 11. Ft. Scott 12. Joplin, Mo., 13. Columbus, Kan., 14. Cherryville 15. Independence 16. Coffeyville 17. Canby 18. Arkansas City, Ark., 19.

PORT OF MISSING MEN (Roland and Gaskell, mgrs.): Boston, Mass., 7-12.

POYNTER, BRULAH (Harry J. Jackson, mgr.): Minneapolis, Minn., 6-12. Des Moines, Ia., 13-16. Omaha, Neb., 17-19.

PROSECUTOR, THE (W. H. O'Neill, mgr.): N. Y., 7-9.

QUEEN OF THE OUTLAW'S CAMP (J. E. Clifford, mgr.): Baltimore, Md., 7-12. Bayonne, N. J., 14-16. Paterson 17-19.

REAPING THE HARVEST (Geo. L. Dick, mgr.): Rochester, N. D., 9. Spencer, Neb., 10. Christiana 15. Platteville 16. Bonner 17.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—Indefinite.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Philadelphia, Pa., Oct. 24-Nov. 26.

ROBARY (Roland and Clifford, Inc., mgrs.): Milwaukee, Wis., 12. Chicago, Ill., 13-20.

ROBARY (Roland and Clifford, Inc., mgrs.): New York city Oct. 24—Indefinite.

ROBARY (Roland and Clifford, Inc., mgrs.): Akron, O., 7-9.

ROBARY (Roland and Clifford, Inc., mgrs.): Centerville, Ia., 9. Albia 10. Ottumwa 11. Oskaloosa 12. Burlington 13. Mt. Pleasant 14. Washington 15. Muscatine 16. Ft. Madison 17. Keokuk 18. Hannibal, Mo., 19.

ROUND UP (M. J. Cohen, mgr.): New York city 7-12. Philadelphia, Pa., 14-19.

ROYAL SLAVE (Geo. H. Bubb, mgr.): Spring Valley, Minn., 9. Preston 10. Kasson 11. Fairbault 12. Albert Lea 13. Stacyville, Ia., 14. St. Ansgar 15. Platteville 16. Lime Springs 17. 18. Fredericksburg 19.

ROYAL SLAVE (Eastern: J. M. Jacobs, mgr.): Manassas, W. Va., 9. Bellairs, O., 10. Beaver Falls, Pa., 11. Rochester 12. Brownsville 14. McKeesport 15. Scottsdale 16. Connelville 17. Dozers 18. Greensburg 19.

RYAN, WILLIAM (Joseph Brooks, mgr.): Kansas City, Mo., 7-12. Denver, Colo., 14-19.

ST. ELMO (Glasier and Stair, mgrs.): Philadelphia, Pa., 7-12. Baltimore, Md., 14-19.

SCOTT, CYRIL (Messrs. Shubert, mgrs.): Cincinnati, O., 6-12.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Troy, N. Y., 9. Albany 12. Syracuse 16. Binghamton 19.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Boston, Mass., Oct. 24—Indefinite.

SEVEN DAYS (Western: Wagenhals and Kemper, mgrs.): Iowa Falls, Ia., 9. Waterloo 10. Dubuque 11. Decora 12.

SHRA, FRED (H. M. Woods Co., mgr.): Brooklyn, N. Y., 7-12. Jersey City, N. J., 14-19.

SIS PERKINS (O. Jay Smith, mgr.): Reading, Pa., 7-9. Kutztown 10. Norristown 11. Pottstown 12. Washington, D. C., 14-19.

SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Providence, R. I., 7-12. Boston, Mass., 14-Dec. 2.

SPECKLED BAND (Charles Frohman, mgr.): Boston, Mass., Oct. 24—Indefinite.

SPENDTHRIFT (Frederic Thompson, mgr.): Brooklyn, N. Y., 7-12. Buffalo 14-19.

SQUAW MAN (Willis Amusement Co., mgrs.): Washington, D. C., 7-12. Wheeling, W. Va., 10-12. Saneville, O., 13. Cambridge 15. Steubenville 16. Akron 17-19.

SQUAW MAN (H. E. Pierce and Co., mgrs.): Ft. Worth, Tex., 9. Greenville 10. Sulphur Springs 11. Jefferson 12. Palestine 14. Bryan 15. Martin 16. Waco 17. Temple 18. Taylor 19.

SQUAW MAN (Western: H. E. Pierce and Co., mgrs.): Rapid City, S. D., 9. Deadwood 10. Bellefourche 11. Lead 12. Chadron, Neb., 14. Alliance 15.

STALH, ROSE (Henry B. Harris, mgr.): St. Louis, Mo., 13-19.

STAN, FRANK (David Belasco, mgr.): St. Paul, Minn., 17-19.

THIEF (A. H. Woods, mgr.): Indianapolis, Ind., 6-12.

THIEF (No. 1: A. H. Woods Co., mgrs.): Chicago, Ill., 13-Nov. 12. Boston 13. Mich. 13. Manistee 14. Traverse City 15. Cheboygan 16. Cadillac 17. Big Rapids 18. Muskegon 19.

THIEF (No. 2: A. H. Woods Co., mgrs.): Newark, N. J., 7-12. Morristown 14. Salem, Mass., 15. Burlington, N. J., 16. Vineland 17. Trenton 18.

THIRD DOOR (Henry B. Harris, mgr.): Detroit, Mich., 7-9.

THREE WEEKS (Leigh Morrison, mgr.): St. Louis, Mo., 6-12.

TURNING POINT (G. A. Sullivan, mgr.): Washington, D. C., 7-12.

UNCLE DAVE HOLOOME (Charles Gordon, mgr.): Herschboro, Pa., 9. Reynoldsville 10. Chesapeake 11. Piquetteburg 12.

UNCLE TOM'S CABIN (Al. W. Martin's): W. Kibbie, mgrs.): Peoria, Ill., 7-9. Springfield 10-12. Pekin 13. Canton 14. Keokuk, Ia., 15. Monmouth, Ill., 16. McComb 17. Hannibal, Mo., 18. Quincy, Ill., 19.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Manhattan, N. Y., 9. Toledo 10. Emporia 11. Wichita 12. Enid, Okla., 13. Tulsa 14. Muskogee 15. McAlester 16. Shawnee 17. El Reno 18. Guthrie 19. Oklahoma City 20.

VULTURE, THE (Eastern: Jas. L. Harrington, mgr.): Herkimer, N. Y., 9. Glenville 12. Catskill 14. Kingston 15. Poughkill 17.

WALSH, BLANCHE (A. H. Woods Co., mgrs.): Salt Lake City, U. S., 7-9. Ogden 10. Sacramento, Cal., 12. 13. San Francisco 14-19.

WAKE, HELEN (Henry B. Harris, mgr.): New York city Sept. 20-Nov. 12. Brooklyn, N. Y., 14-19.

WARNER, H. B. (Lieber and Co., mgrs.): New York city Sept. 22-Nov. 12.

WAY DOWN EAST (Wm. A. Brady, mgr.): Milwaukee, Wis., 6-12.

WHAT A GIRL CAN DO (Berry, Ill., 9. Pittsfield 10. Rochester 11. Peterburg 12.

WHITE SQUAW (Louis F. Verba, mgr.): New Likard, Ont., 9. Hallsburg 10. Cobalt 11. Barrie 14. Medford 15. Owens Sound 16. Brantford 17. Hamilton 18. 19.

WILDFIRE (Harry Doel Parker, mgr.): Grand Rapids, Mich., 6-9. Ft. Wayne, Ind., 10-12. Indianapolis 13-15. Dayton, O., 16-18. Hamilton 20.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Corsicana, Tex., 9. Waco 10. Temple 11. Austin 12. San Antonio 13. 14. Houston 15. 16.

Galveston 17, Beaumont 18, New Iberia, La., 19.

WILSON, FRANCIS (Charles Frohman, mgr.): Brooklyn, N. Y., 7-12. Baltimore, Md., 14-19.

WISE, THOMAS A. (William A. Brady, mgr.): Brooklyn, N. Y., 7-12. Baltimore, Md., 14-19.

WOLF (Stair and Havin, mgrs.): Syracuse, N. Y., 7-9. Rochester 10-12. Pittsburgh, Pa., 14-19.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 20—Indefinite.

ALCANTARA (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.

ARVING, GEORGE (Indianapolis, Ind., Sept. 5—Indefinite.

AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6—Indefinite.

BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—Indefinite.

BAKER (George L. Baker, mgr.): Seattle, Wash.—Indefinite.

BAKER (George L. Baker, mgr.): Portland, Ore., Oct. 17—Indefinite.

BARKER-ROGERS (Frank M. Norcross, mgr.): South Bend, Ind., Oct. 1—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BJOU, PAWETUCKET, R. L. Aug. 8—Indefinite.

BJOU (Kilmt and Gansole, mgrs.): Chicago, Ill., July 2—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BITTNER, BILL (Talia, Okla., Oct. 24—Indefinite.

BURBANK (Oliver Morocco, mgr.): Los Angeles, Cal.—Indefinite.

CALUMET (John T. Conners, mgr.): South Chicago, Ill., Sept. 4—Indefinite.

COLLEGE (M. Gleason, mgr.): Chicago, Ill., Nov. 7—Indefinite.

COMEDIE PARISIENNE (M. Eglefield, mgr.): Chicago, Ill., Oct. 23-Nov. 12.

CONNOLLY, CHAS. D. (Dubuque, Ia., Sept. 18—Indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14—Indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 20—Indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 6—Indefinite.

DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—Indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—Indefinite.

FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 3—Indefinite.

FONEPAUGH (George Flah, mgr.): Cincinnati, O., Sept. 18—Indefinite.

GARRICK (Grand Rapids, Mich., Aug. 21—Indefinite.

GERMAN (Cincinnati, O., Oct. 3—Indefinite.

GERMAN (Milwaukee, Wis., Sept. 28—Indefinite.

GERMAN (St. Louis, Mo., Oct. 3—Indefinite.

GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 14—Indefinite.

GERMAN (Frederick Barth, mgr.): New York city Sept. 24—Indefinite.

GINTON (Los Angeles, Cal., July 19—Indefinite.

GORMAN (Lincoln, Neb., Aug. 20—Indefinite.

GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 1—Indefinite.

HALL, ASSOCIATE PLAYERS (Key West, Fla., Oct. 22—Indefinite.

HAYLIN (St. Louis, Mo., Aug. 7—Indefinite.

HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 6—Indefinite.

HOLDEN PLAYERS (Cincinnati, O., Oct. 3—Indefinite.

HOWARD (Washington, D. C., Oct. 24—Indefinite.

INDIANA (South Bend, Ind., Sept. 4—Indefinite.

INGERSOLL (William Ingersoll, mgr.): Salt Lake City, U. S., Sept. 1—Indefinite.

KRINE, LORENA (H. L. Lawrence, mgr.): Bloomington, Ill.—Indefinite.

KRITH (Portland, Me.—Indefinite.

KING AND LYNN (Auburn, N. Y.—Indefinite.

KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 1—Indefinite.

LAWRENCE (Ida S. Lawrence, mgr.): Seattle, Wash., July 24—Indefinite.

LYCUM (Louis Phillips, mgr.): Brooklyn, N. Y.—Indefinite.

LYRIO (Minneapolis, Minn.—Indefinite.

LITTELL, VAUGHAN (Charles Barton, mgr.): Toledo, O., Oct. 17—Indefinite.

MACK WILLARD (Salt Lake City, U. S., Sept. 6—Indefinite.

MAJESTIC PLAYERS (Riverside, Cal., Sept. 26—Indefinite.

MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—Indefinite.

MINNQUA (Pueblo, Colo.—Indefinite.

MOORE, FREDERICK E. (Salt Lake City, U. S., Oct. 5—Indefinite.

NATIONAL (Montreal, P. Q., Aug. 18—Indefinite.

NEILSON, MARIE (Rodney Banow, mgr.): Chicago, Ill., Sept. 2—Indefinite.

NEW ORLEANS (Kilmt and Gansole, mgrs.): Chicago, Ill., Aug. 14—Indefinite.

NEW THEATRE (Witham Anson, director): New York city Nov. 7—Indefinite.

NEW THEATRE (Frank Krower, mgr.): Coates, N. Y., Sept. 12—Indefinite.

NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—Indefinite.

NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—Indefinite.

OPERA HOUSE PLAYERS (Paterson, N. J.—Indefinite.

OPHEUS PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.

PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—Indefinite.

PARRAIO (Parrail, N. J.—Indefinite.

PAYTON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—Indefinite.

PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 20—Indefinite.

PAYTON'S BIJO (Corse Payton, mgr.): Brooklyn, N. Y.—Indefinite.

PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 20—Indefinite.

PEOPLE'S (Indit, Mich., Sept. 6—Indefinite.

PEOPLE'S (Wm. W. Trousdale, mgr.): Cedar Rapids, Ia.—Indefinite.

PERUCHI-GYPERNE (C. D. Peruchi, mgr.): Tampa, Fla.—Indefinite.

PLAINFIELD (Harry Brunell, mgr.): Plainfield, N. J., Sept. 6—Indefinite.

PRICE, NICKERSON (Independence, Kan., Oct. 10—Indefinite.

PRINCESS (Des Moines, Ia., Aug. 23—Indefinite.

PRINCESS (Davenport, Ia.—Indefinite.

PRINGLE, DELLA (Boise City, Ida., Aug. 23—Indefinite.

ROBYN DORNER (A. C. Dornier, mgr.): Elmira, N. Y., Oct. 3—Indefinite.

ROD'S PLAYERS (L. J. Rodrigues, mgr.): Dayton, O., Aug. 12—Indefinite.

ROUSSELL-DREW (Seattle, Wash., Aug. 28—Indefinite.

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SCHILLER PLAYERS (E. A. Schiller, mgr.):
Haverhill, Mass., 13—Indefinite.

SPOONER, EDNA MAY (Mary Olan Spencer,
mgr.): Jersey City, N. J., Oct. 1—Indefinite.

STAMFORD (Stamford, Conn., Aug. 28—Indefinite.

TURNER, CLARA (W. F. Barry, mgr.): Phila-
delphia, Pa.—Indefinite.

VALE (David Kraus, mgr.): New York city
Sept. 18—Indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—
Indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha,
Neb., Aug. 27—Indefinite.

TRAVELING STOCK COMPANIES.

BROWN, KIRK (J. T. Macaulay, mgr.): Alton-
town, Pa., 7-12.

BUCKLEY, LOUISE (Harry Hamilton, mgr.):
Portland, Ore., 7-12. Salem 14-18. Lewiston
17-19.

CHAUNCEY-KRIFFER (Fred Chauncey, mgr.):
Dubois, Pa., 7-12. Tarentum 14-19.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Last week THE MIRROR editorially discussed an article in *The Outlook* by Katharine Roof, in which that writer sought to show that the American public is losing its fine sense of humor; she cited, to prove her claim, speeches and episodes in various plays and described the manner of their reception by New York audiences. Predicaments, she declared, are taken as jokes; retorts bitter or tragic or heart-broken are considered witty repartee, and pathetic situations inspire laughter. Is the case so entirely bad as it is painted? Is the fault not more often with the play and players—a failure to make the speeches or the incidents convincing and appealing? Motion picture patrons, far more numerous than regular theatregoers and more typical of the masses of American people, often show the same tendency to laugh at some situation or action in a picture that is intended to be serious, pathetic or tragic, but the laugh usually comes because the picture is at fault; because the action or situation appears ridiculous under the circumstances. Instead of proving, therefore, that the public no longer has a just appreciation of true humor it proves directly the contrary; it proves that the sense of the ridiculous is very keen indeed in many people who attend the motion picture shows. But perhaps picture patrons are of higher intelligence than average theatregoers. What?

Voting for THE MIRROR Motion Picture Merit List continues to grow in interest to an extent that warrants the hope that a really valuable judgment may be arrived at as to what motion pictures are entitled to special distinction. The point having been raised that interested persons may attempt to stuff the ballot box and thus get pictures in the list that are not justly entitled to be there, certain new conditions are announced this week restricting the voting in a way that, it is hoped, all danger from this source will be eliminated. Come on with your votes, you MIRROR readers who go to the motion picture shows!

The dark picture theatre has received a deserved black eye in New York from the order issued by Deputy License Chief Oliver that all picture houses must light up so that all spectators may be visible. The thing is easy enough to accomplish by properly shading the lights and is no hardship. It should go a long way to remove one legitimate complaint against the picture show house. Another service that Mr. Oliver has done to pictures is his assertion that the films are fifty per cent, more moral than the average Broadway stage production. This verdict coming from one who, like Mayor Gaynor, has been seeing the pictures is of more value than any number of attacks based on outside posters and misleading titles.

The Spectator has noticed a tendency of certain film producers to nearly always introduce the wine or whiskey bottle in parlor or social scenes, regardless of the peculiar locality where the scene is alleged to be. Not everybody drinks alcoholic beverages in America. On the contrary a great majority of people never have it in their houses. Not to mention the offense that this continual parading of the bottle must give to that numerous class who are opposed to it, the thing is not truthful in a great majority of cases. Truth should be the first consideration of every motion picture subject.

The scheme adopted by the new American Film Company, of Chicago, to stimu-

late interest in its film productions, soon to be placed on the market, deserves more than passing notice. Cash prizes are offered for the best written descriptions of the first four subjects. Anybody may compete—exhibitors, operators or picture patrons. Besides giving an opportunity for aspiring amateur writers to show their ability the plan must develop a demand to see the pictures, since to describe them these ambitious writers must first have seen them. No doubt the effect will be to cause exhibitors to call on their exchanges to furnish them with the films. Once having received the films for exhibition the exhibitor has the opportunity of making the pictures strong drawing cards for his house. Posters are to

Vitagraph factory in Paris in that connection. He also mentions the Kodak Company as producing motion pictures. For the benefit of Mr. Skinner and those who may not be posted in film affairs it may be well to state that the Eastman Kodak Company manufactures only the raw film, ready for use by the picture making companies. The Vitagraph Company makes motion pictures only, with laboratories in Paris and New York, and buys its raw stock from the Eastman Company. The latter company has its headquarters in Rochester, but has branches and a factory in Europe, competing abroad with Lumiere and other European makers of raw film. It is one of the faults of nearly all the motion pic-

The Spectator of the remarkable demand that has developed for the Vitagraph three-reel production of Uncle Tom's Cabin, and the unlooked-for favor with which the film has been received in the South. Recently this significant circumstance has been still further emphasized. A New Orleans exchange that originally made serious objection to accepting the first copies of the Uncle Tom's Cabin has now ordered reprints, because the demand for the film has been so great that their first copies are worn out. And this in the South. In other parts of the country, also, the demand continues unabated, and film people declare that nothing like it since the Passion Play has been known in the field of motion pictures. Various causes probably operate to bring about the peculiar success the production is enjoying. Among them may be mentioned the wonderful hold the old play still has on the public mind; the fact that the Vitagraph production is vastly superior to practically all of the stage productions that have toured the country, and the further fact that the film production was made with such delicacy that it does not offend in that section of the country where stage productions of the play have not usually dared to venture. Incidentally it also shows that the great Civil War is but a memory.

THE SPECTATOR.

BACK AT "PLAY BUILDER."

"Picture Play Editor" Replies to "Play Builder's" Last Letter in "The Mirror."

To The Spectator:

SIR—"Play Builder," in his most recent screed, exceeds the bounds of courtesy. His equilibrator bumps sadly over the waves of argument, and he is losing gas rapidly. After disposing of the writer in a lengthy, if not convincing, paragraph, he turns to the communication of Captain Peacock.

In this connection he says: "This gentleman is entitled to his opinion, and to most courteous consideration. He is a writer. The last gentleman under consideration was only an editor." The italics are my own.

So, then, according to "Play Builder," only "writers" are entitled to consideration. The present writer begs to qualify.

The present writer is a "writer" in accordance with the definition furnished by "Play Builder." He has written and had produced some ten or twelve picture plays. He has written and has had pay for some 1,000 or 1,500 short stories for a newspaper syndicate, all of which have been printed in from twenty to forty daily papers simultaneously. This, of course, is hack work, contract story writing purely and simply, but it is, after a fashion, writing. He has had printed and paid for some forty magazine stories of from 1,500 to 3,000 words in length. He has had printed and paid for five novelettes of from 30,000 to 35,000 words in length. He has had printed and paid for some 6,000 theatrical, vaudeville and picture criticisms, and is still hard at work. He has had produced and paid for a theatrical production for which he wrote the words and lyrics. Surely this should lift "Picture Play Editor" out of the class of "mere editors," if there be such a class. One word more. The editor of one of the oldest and most influential literary journals of the past decade recently wrote a private correspondent that he considered that the present writer had done more than any one man to advance the cause of what should be styled "photoplaywriting." Most of these facts you, Mr. Spectator, are well aware of yourself. So much for the "mere editor."

Does "Play Builder" realize that without these "mere editors" not one manuscript in each thousand would stand the remotest chance of being accepted for production? Does he realize that at best the author is paid for the idea alone, because he lacks the technique of the picture play?

Within the past six weeks one of the foremost stage-managers in the country made a production for the company with which the writer is associated. He is a man who is nationally famous as a producer, and his name, as such, appears upon the twenty-eight sheets and the minor printing, and yet his production of a capital script was absolutely inane, 600 feet of film utterly spoiled both in negative and positive.

Among those, on the other hand, who have developed under the writer's suggestions, there are picture contributors who have produced some of the hits of the Biograph, Selig and Lubin companies, while another has scored equal success with the Ewanay, Vitagraph and Edison companies. When he is not writing stories for the film the latter is building houses—a carpenter—



ALICE JOYCE

A New and Attractive Member of the Kalem Stock Company

be supplied to him announcing the competition and this, it is assumed, will attract many persons especially to see the films in question. The novelty of this scheme makes it a matter of peculiar interest, to observe how it will work out.

One or two motion picture trade papers have quoted without correction or comment a statement made by United States Consul-General Robert P. Skinner, stationed at Hamburg, Germany, in which Mr. Skinner imparts alleged information about motion pictures and film stock. Some of the information may or may not be trustworthy or valuable, but part of it, at least, is based on misinformation. Mr. Skinner credits the Vitagraph company with being a producer of raw film stock, as well as of motion pictures, in competition with the Eastman Kodak Company, and mentions the

ture trade papers that they reprint articles from daily papers, magazines or, as in this case, from a consular report, without correcting or questioning the inevitable errors or misinformation they contain. It is not to be supposed that a stranger to the picture business, making only more or less hasty research, can write correctly regarding the details of the business, and yet such matter invariably finds its way, by means of the shears and pastepot, into the trade papers, where it is given all the authority of reliable publication. We naturally look to a trade or professional paper for accurate information in its particular field, and it is a duty they owe their readers to make their pages accurate and free from misleading statements, in whatever form they may appear.

Mention has been made heretofore by

Graphic Pictures Should Not Show the Dis-
astrous Details of "The Cube" Downfall.

Nothing sadder and wittier in the way of satire has been published in a long time than the following editorial in the *Chicago Tribune*, of Chicago. Evidently the Tribune has a keen appreciation of the absurdity of the attitude assumed by many newspapers and contributors who have been crying so constantly against the exhibition of motion pictures—particularly against news-reel pictures:

The disgusting and brutal slaughter of the Jews at Białystok on Monday and Tuesday and at Chelmno on Thursday should be met by no compromise, even pictorial, before the American people. Public sentiment should insist itself insistently in a demand that the officers of the law all over the country take the steps which are necessary to suppress the moving pictures which represent such demoralizing scenes.

In small children, young men and girls who go to moving picture shows for amusement, they are to be permitted to gaze on exhibitors like that, who can guarantee the moral injury that may result from their familiarity with the conduct of brutality in its most cruel and remorseless form. They will naturally carry the influence and suggestion more or less into their own lives and conduct. They are at an impressionable age—when every experience stamps itself on character.

It is not too much to say that if the white respectable proceedings at Philadelpha and Chicago should, as a result of the war, increase public apathy, he actually is earning all over the country, many a man in these years will date his downfall from the night of the bloodthirsty spectacle. Then, we can imagine a weather-beaten specimen in the dock remarking, "I know as how I hadn't oughter hit de cove on de lid so hard wit' my fist. But ever since I seen dem nigger-Chicago movin' pictures 'way back in 1910 I don't seem to care what I

There is here, as the reader perceives, no question of race prejudice involved. It is simply that Chief Bender is an Indian, and that people may take the position that the Indians should not be shown because an Indian is one of the brutal victors. But the same argument lies elsewhere.

The moving pictures should promptly be suppressed because of the disgusting, brutal, and revolting and dangerous subject with which they deal. They should be forbidden because on their face they are calculated to offend the moral sense of a community and to excite its sympathy for the suffering and oppressed.

And the argument that the moving picture promoters may have paid large sums for the privilege of photographing the scenes is wholly worthless. As the series proceeded they saw what a brutal spectacle they were preparing to reproduce. And if they still continued, they did so at their peril.

Nothing, most unfortunately, can be done to palliate the crime of the first three games in the world's series. But it is not yet too late, if public sentiment will only manifest itself, to prevent the outrage of reproducing this hideous massacre pictorially in every city in the country.

**NEW CONDITIONS REQUIRED TO PRESERVE
HONEST VALUE OF THE LIST.**

There Must Be No Padding By Interested Persons—All Voters Must Sign Correct Names and Addresses to Their Votes—Votes from Manufacturers and Their Employees Will Be Rejected—No Film Can Be Voted For More Than Once in One Inclosure.

"Let us suppose that an interested person should buy as many copies of *The Minnow* as you require votes to qualify a film for the Merit List, and should cast all the votes for the same list of ten pictures, would he not then be able to qualify all ten films for the Merit List, regardless of their real worth?"

This question was propounded last week to a representative of The Minton by a prominent audience, and it must be admitted that the point is well taken. A merit list resulting from votes cast in the manner described could have little or no value.

in order, therefore, to guard against such practices and to reduce to a minimum the casting of interested votes it has been determined to change the conditions of the contest so that hereafter all votes cast at one time by any voter must be for different film subjects, regardless of the number of coupons accompanying the votes. Each voter may vote for as many sets of ten films as he has coupons to accompany the votes (ten films for each coupon), but the same film may not be voted for more than once at one transmission of votes. Further, if it shall appear reasonably evident that any interested person has sought to evade the spirit of this new condition, by casting in the same list under separate covers, the right will be reserved to reject all such

As an additional precaution against possible padding of the Merit List each voter will be required hereafter to sign his or her name and address to each set of ten votes, and all votes will be rejected that come from members or employees of film manufacturing companies.

It is not the purpose of THE MINNAPOLIS in conducting this Merit List contest to merely increase sales of THE MINNAPOLIS. It is of course one of the objects indirectly to increase circulation of the paper, but interest to this department of the paper is but it is permanent increase of circulation that is desired and not the ephemeral increase that would come from purchases like the one described above. The credibility of the Merit List is of vastly more importance than any other consideration and hence the precautionary conditions announced above. The only object in requiring coupons to accompany votes is to confine the voting to readers of this paper.

All votes that have been cast or that will be cast will be carefully preserved for recounting or audit at any time. Thus far they bear on their face proof of their disinterested and impartial character. There has been no peddling of returns or stuffing of the ballot box up to this time and by the new conditions imposed all danger from this source will be reduced to a minimum, if not actually prevented altogether.

Owing to changes that have been made in the order of exhibiting films in the Keith and Proctor houses, where Mignon reviewers have been viewing licensed releases, a number of subjects last week were unavoidably missed, and therefore, will not be found in the following reviews. Those omitted will be covered in later issues of THE MIGNON in all cases where it is possible to see them.

The Telephone (Vitaphone, Oct. 29).—Great pains have been exercised on this film, with the result that the fire burns with amazing realism. The spectator wonders how so much damage could have been accomplished. The most furious fire in the adjoining room, without disturbing the adjacent rooms. But as it was a kitchen, was at the club and his wife and

husband was at the club and his wife was in the apartment. The husband was in bed, the cat tipped his dangerous partner over the lamp. Why this up-to-date apartment was not provided with electricity instead of kerosene is another story of circumstances. Fortunately, the apartment was provided with a telephone, as the mother presently notified every one who would be interested. The fire department and the husband arrived in time to rescue the girl and the scene in the smoke-filled room, although the scene in the smoke-filled bedroom was not force conviction. The scene at the club is effective, when the husband is charged the telephone message. The evidence of the stage-manager's is the evidence of the burning room and the fire department.

"Justice" on the French Battleship
"Justice" (Vittagraph, Oct. 29).—The
 film shows all sorts of maneuvers on La
 Justice, but the drills are not executed with
 a precision that need awaken envy to a
 patriotic American breast. The sailors
 themselves appear to enjoy the novelty of

—We have seen the boy actor before who played the role of the juvenile prisoner. He is a clever youth, but in this film he is dominating to the camera. In this film he is surrounded by a new kind of talk with the contents of which he decorates the possible scenes on the way to school and in the school room. Similar to the actions are scenes, which bring frequent laughter.

the usual value of Falbe travel pictures, which may always be relied upon to be as well as instructive.

Two Little Waifs (Biograph, Oct. 31).—Here is one of those interesting little child stories that appeal so strongly to the tender emotions of the spectators. The actors are

chris sections of the operators. The tender sections of the operators, the some are ing and the management of the some are well able to produce the desired effect, as the story has sufficient novelty to carry its simplicity. We are first shown a wealthy widowed mother at first permitted to forget her and her grief during the other scenes, which tell us of two little girls, sent to an orphan asylum, where they are informed that their mother has gone to heaven. They find a chance to escape from the institution and go in search of their wandering about hand in hand until they come to the rich but lonely widow, to whom it would seem they had been sent by the hand of Providence, for here they find a new mother.

Brethren (Lubb, Oct. 31).—Very good acting and a story that is interesting in the way almost makes us forget one or two weak points in the narrative. The son of a unclean man has enough money from his father, but an older son is banished from his own shoulders and is banished from home. We are without explanation to acceptable marriage. Out among the gold mine country the youngest from home falls in love with a school teacher, but the bad brother falling in love also and tries to cut him out of the picture in which he gets into a drunkard's rage and tries to kill the older brother. But the girl is an expert shot, and she kills as accurately as she can. The old would-be murderer that she disables the would-be murderer with a pistol arm. In the last scene she is married, and the happy couple receives word from the black sheep that he has turned over to lead a better life.

from the black roses and a better life, good and hopes to take a better life.

A **Perpetual Misadventure** (Huganay, Nov. 1).—At least once a week—sometimes oftener—a reviewer is called upon to pass judgment upon this identical narrative in some form or other. It must be a good story, if repetition is a reliable indication of merit. This time the hero, whose name I'll call him when he lost his money, did not go West; he merely chased his old acquaintances, took to Bowery dance halls, and exulted as an ice man. Meeting a girl who thought him a nice man, he speedily recovered from his secret sorrow and married her. It only remained for fate to return him his money, and all was once more serene. The mounting and the managing scene.

ment of scenes are excellent from beginning to end. Such little bits as the hero's farewell to his old servants indicate genuine resource and ability to add the lifeline of trivial touches. A careless writer or manager would have eliminated it as unnecessary, without realizing what an intangible thing had been lost. Although the plot is impossible, the acting makes it appear almost real. All of the roles are competently filled. The hero's part is, of course, the longest and the most exciting.

Cowboy Justice (Pathé, Nov. 2).—We may condemn the Eastern atmosphere of this alleged cowboy picture and regret that

It was not taken amid scenes that approximated in some slight degree the country represented, but we must at the same time acknowledge the wonderfully lively action and the headlong, spirited movements of the participants. They rode, fought and moved about as though they were in deadly earnest, all of which goes a long way toward dispelling criticism. The story is of the usual cowboy genre—three bad men holding up a stage agent at a railroad depot, one being killed and the other two engaging with their plunder by means of an automobile they meet on the road. Fancy an automobile among wild cowboys. The driving model is a party of cowboys pursue and after many exciting encounters kill or capture the desperadoes. What could be more justice really is we are left to infer. The film was frequently applauded at the Harlem Opera House, where it was seen by a Minnion reviewer.

The Faceri Family (Patha, Nov. 3).—Superior trapeze performing is shown in this film, the athletes being two women and one man.

A Rough Rider's Romance (Kalem, Nov. 2).—The acting in this extremely interesting picture is about as good an exhibition of natural and at the same time convincing acting as this reviewer has ever seen. There is apparently no play whatever in the camera, although of course the director and players must always have had the camera in mind. We therefore get the impression that we are looking at a film record of actual happenings. For instance, at one time during the chase representing a military movement on Kettle Hill during the war in Cuba, a group of officers and men keep their backs to the camera and not once do we see their faces. Another officer, who is wounded and about whom the story hinges, is seen from front only long enough to recognize him. He is taken to a field hospital and there nurses back to life by a young woman of the Red Cross. The two are married and after the war go back to the officer's home to live, and here he meets again the girl to whom he was engaged before the war. For a time the old love returns and he would forsake his wife, but after a struggle honor asserts itself and he marries the second love.

Boy Scouts of America (Edison, Nov. 2).—There are said to be 40,000 or 50,000 of these boy scouts now organized in America as a result of the labors of Ernest Thompson Seton and Dan Beard. In this country they are shown a camp of the youngsters and are impressed in their day's duty and sport. It is all very interesting and should please the boys immensely.

It is an immensely interesting story of the boys immensely.

Riders of the Plains (Edison, Nov. 2).—The famous mounted police of Canada are exposed for the different scenes of this film. It is even to the part in which a dramatic story of a horse stealing episode is told. Two lone campers on the plains are beset at night by Indian horse thieves and two horses are stolen and one man murdered. The mounted police learn of the outrage and three officers are sent to arrest the entire offending party, accomplishing their mission without resistance, for the good reason, as we are informed in a sub-caption, that no one, white or Indian, dares question the authority of the mounted police. The film is a notable one for its instructive and strong interest.

him is a notable one for its interest and quality as well as its strong interest.

Dramatic Concealment (Urban, Nov. 2).—The best quality of French acting is presented in this strong dramatic picture, telling a story of more than a century ago. Banned by revolutionists, a French nobleman hides behind a secret door in his mansion. His wife is arrested and put in prison, where she goes insane, believing that her husband must suffocate in his place of concealment. He escapes, however, and effects the rescue of his wife, only to find that she refuses to recognize him. Her mind is restored when he again takes his place behind the secret door and she opens the door and finds him.

the Western Centennial Celebration (Halg, Nov. 3).—This reproduction of the ceremonies in Mexico on the hundredth national birthday will be of interest to that country. It shows President Diaz, the Humboldt monument, the civic parade, the Garibaldi monument, and the historical

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The Birthday Cigare (Melles, Nov. 3).—Good acting and adequate mounting save a rather cheap situation in this. The Explosive cigars have been so long on the market that they are no longer funny. By far the funniest situation is the amuse-ment of the practical joker when the cigars that he ordered turn out to be perfectly harmless. We all like to see the stuffer stung. The other comic seems to smoke one of the wealthy uncle starts to smoke one of the loaded cigars, may amuse the populace, but the point of the situation is not nearly so neat, because the uncle had done nothing to deserve this indignity. The film makers resorted to this other unworthy and worn out trick to get a laugh by resurrecting the Damm family, which died long ago. The acting although not brilliant, the scenery and attractions the narrative. The invention of the narrative rises to no high altitude; for example, the device by which the addresses on the two boxes of cigars are exchanged at the tobacconist's is conventional, and unconvincing at that.

the owners (Melles, Nov.

3).—We members of the board of directors of the

Nov. 9—**COUPON**—1910

Nov. 9—**COUPON**

Name ten motion picture subjects that you think should go in **THE MIRROR'S** Motion Picture Merit List, and mail, with this coupon, to **DRAMATIC MIRROR**, Motion Picture Editor, 121 W. 42d Street, New York City. Your votes will be recorded and counted in making up the **MOTION PICTURE MERIT LIST**, which will be published from time to time in **THE MIRROR**. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them, provided that no film name shall appear more than once in any lists voted at one time, and provided further that all votes cast by members or employees of film manufacturing or importing companies are subject to rejection.

Now, please, give titles of the pictures and names of makers if possible. Any pictures, old or new.

In making out lists, give titles of the pictures and names of makers if possible and sign your vote with your correct name and address. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

wish. In this film the waiter and the proprietor of the restaurant are such simpletons as to allow themselves to be blindfolded after their four guests had finished dining. The idea was that the one first caught was to pay the bill. Naturally, the guests slipped out to their automobile and left the two men to catch each other. The following day the outwitted men received checks through the mail. The acting involves a great deal of jiggling around, which is funny in the Gallic way. The narrative is developed in a straightforward manner, but with sufficient variety of detail.

Walter Number Five (Biograph, Nov. 8).—Aside from one fundamental weakness in the plot, this film is excellent. It tells the story of a Russian officer who fled to America to save his wife, because she sympathized with the revolutionists. In America he became a waiter in a fashionable restaurant, but never disclosed his position. Living in comfortable circumstances, they were able to send their son to college, where he became the close friend of a wealthy boy with an attractive sister. Of course the son eloped with his comrade's sister, was pardoned by her family, and took them to dine at the restaurant. Just as he discovered his father a Russian emissary arrived on the scene with the Czar's pardon. The absurdity referred to is the fact that the waiter's family did not know his occupation; such a complication could scarcely have arisen. The scenic effects are of the highest grade; they reflect superior taste, imagination and knowledge. The costumes are equally worthy. Although all the acting is commendable the three best parts are the Russian mother, her collegiate son, and the son's wife; these three are marked with grace and assurance. For effective management and acting two scenes may be mentioned: the early one in the prison, and the late one where the newly married couple are pardoned. In this latter scene the hero's friend showed up well.

Early Settlers (Selig, Nov. 8).—Exciting Indian fighting is shown in this film, the scenes representing a period of about 1850 in Minnesota. The narrative is a little involved at times, but on the whole the action is clear enough. The Indians try to prevent the settlers from locating on the land they have selected, and an attack takes place, some of the settlers are killed, some made prisoners and others escape and ride for help to a body of United States troops operating in the vicinity. It is all very realistic and spectacular—more spectacular, in fact, than truthful when it comes to representing the details of the Indian attack and the white defense. We see both sides fighting more or less in the open, when it was the practice of the time to seek cover. The difficulty of photographing the attack as it should have been shown is the probable cause of the license. However, the picture is a strong one and the acting excellent.

Mike, the Housemaid (Lubin, Nov. 8).—There is fine comedy in this picture story, and the players present it for about all there is in it—one point only being apparent where improvement may have been possible. Two crooks plot to rob a house, one of them impersonating a female cook and securing employment in the household. When everything looked so promising for the robbers their troubles commenced. The policeman on the beat became so infatuated with the cook that he hung around making love and eating dainties at the very time selected for looting the house. The second crook, who had been admitted to the house by his accomplice, hid in the folds of a shower bath arrangement in the bathroom, and somehow turned the water on, which led to the capture of both men by the policeman. The turning on of the water was not clear; if the policeman had had an unconscious hand in it the situation would have been more telling. However, the farce is one of the best of recent weeks.

The Woman of Samaria (Pathe, Nov. 4).—This film is undeniably effective through its colors, its grouping and its sequence of situations. The acting varies; at times it is crudely amateurish, and at times it is dignified. The narrative has very little cumulative intensity, the only climax being Christ's words, "Suffer little children to come unto me." The narrative discursively recites the miracles in Judea, Christ's walk to Samaria, the conversion of the woman at Jacob's well, and his reception at Sichem. When such elaborate care has been exercised over the scenery and the costumes it is a pity the common sense was not used in supervising the acting. For example, we see Christ and his apostles walking along until they are close to the camera, where they stop for a conversation, which is absolutely worthless so far as the narrative is concerned. This happens several times. Although one may question the taste that exploits Christ, the impersonation is fairly dignified, except at the well, where the spectator is treated to a view of the Divine Son sneaking around behind an olive tree to watch the woman of Samaria. That is absurd, if not blasphemous.

The Little Station Agent (Edison, Nov. 4).—Although the narrative of The Little Station Agent is rather wild, it is produced with astonishing reality. The scenes about the station, along the track and in the Canadian Rockies are remarkable examples of the film producer's art. The acting is another matter for commendation: it is clear, expressive and forceful. There is sufficient attention to details without any aimless trivialities. The actors never lose their heads nor stop to wring their hands and to gnash their teeth. The plot simply rebasizes the ancient triangle: two men and a woman. The woman is the station agent; the men are train hands. One man falls his pal on top of a freight, and cuts the car loose. As the runaway cars pass a station the agent sees them and telegraphs

ahead. The girl starts out on a motor car, sidetracks the cars and averts a collision with the limited. The villain is later apprehended. In the first place, even a train-hand would hardly brain his chum through jealousy; in the second place, a female station agent on the Canadian Pacific is a rarity; in the third place, she should never have deserted her post even to save the hero; in the fourth place, the hero might have put the brakes on; in the fifth place, if the cars were moving so rapidly that he couldn't jump off, they would have made more of a wreck when sidetracked. The chief interest in the film is that it shows the immense amount of labor which the film manufacturers spend on one film.

The Children's Revolt (Vitaphone, Nov. 4).—Delightful child acting is presented in this film. The scenes were taken at a summer resort where a wealthy family consisting of husband and wife, two children, a maid and a governess are represented as having gone for the summer. The children being pampered and spoiled are nevertheless prevented from mixing with other children. One day they revolt and escape from their elders, having a gay time dodging capture and playing with common "kids." Many very natural and therefore laughable situations develop, and the film pleases all the way through.

Silver Cloud's Sacrifice (Kalem, Nov. 4).—An Indian film of considerable force and artistic beauty is offered in this release. The acting is excellent and the scenes well selected for the early period, when the events are represented as taking place. A white trapper trading with friendly Indians falls in love with an Indian girl, but her father refuses to let her go away with the white man, selling her to another Indian. The girl's sister aids the trapper to capture the girl, and for her part in the action she is banished from the tribe, perishing on the way to seek refuge with the trapper and his squaw.

LICENSED FILM RELEASES

Nov. 7, 1910.

	Feet.
(Bio.) The Fugitive. Drama.....	996
(Pathe) Max in a Dilemma. Com....	446
(Pathe) Micro-cinematography. Educational.....	449
(Selig) Lady Barbers. Com.....	...
(Selig) The Bachelor. Com.....	...
(Lubin) Taming of Wild Bill. Com....	990

Nov. 8, 1910.

(Vita.) Tale of a Hat. Com.....	954
(Edison) Trip Over Rocky Mountains. Scenic.....	440
(Edison) Lassie's Birthday. Com....	560
(Gau.) Israel in Egypt. Drama.....	...
(S. & A.) Masquerade Cop. Com.....	...
(S. & A.) Hank and Lank.....	...

Nov. 9, 1910.

(Edison) Ship's Husband. Com.....	1000
(Pathe) Mexican Legend. Drama.....	1033
(Kalem) For a Woman's Honor.....	980
(Urban) (Not reported).....	...

Nov. 10, 1910.

(Bio.) Simple Charity. Drama.....	993
(Selig) The Vampire. Drama.....	1000
(Lubin) Gambler's Charm. Drama....	450
(Lubin) Mystery of Torn Note. Drama	500
(Mellies) Mountain Wife. Drama.....	980

Nov. 11, 1910.

(Pathe) Black Heart. Drama.....	623
(Pathe) Dutch Types. Scenic.....	353
(Edison) The Adoption. Drama.....	1000
(Vita.) Nine of Diamonds. Drama.....	990
(Kalem) Attack on Fort Ridgely.....	1000

Nov. 12, 1910.

(Pathe) Gambler's End. Drama.....	1000
(Vita.) Jean Goes Fishing. Com.....	983
(Gau.) (Not reported).....	...
(S. & A.) The Marked Trail. Drama	1000

Nov. 14, 1910.

(Bio.) Sunshine Sue. Drama.....	998
(Pathe) Shadow of the Past. Drama.	963
(Lubin) Street Preacher. Drama....	990
(Selig) Gratitude.....	1000

Nov. 15, 1910.

(Vita.) Drumsticks. Drama.....	998
(Edison) Into the Jaws of Death. Drama.....	990
(S. & A.) Love at First Sight. Comedy.....	1000
(Gau.) (Not reported).....	...

Nov. 16, 1910.

(Edison) Stolen Claim.....	...
(Pathe) Love Laughs at Locksmiths. Com.....	695
(Pathe) Russian Wolf Hunt. Scenic.	298
(Kalem) Way of Life.....	990
(Urban) (Not reported).....	...

Nov. 17, 1910.

(Bio.) Troublesome Baby. Com.....	492
(Bio.) Love in Quarantine. Com....	505
(Selig) Mr. Four Flush. Com.....	990
(Lubin) Right in Front of Father. Com.....	990
(Mellies) Sergeant's Stripes. Drama..	950

Nov. 18, 1910.

(Pathe) Phaedra. Drama.....	718
(Pathe) Military Cyclists of Belgium. Scenic.....	278
(Edison) Toy-Maker, Doll and Devil..	...
(Vita.) Modern Courtship.....	635
(Vita.) The Bum and Bomb. Com....	380
(Kalem) Jim Bridger's Indian Bride..	1000

Nov. 19, 1910.

(Vita.) Francesca da Rimini. Drama..	1011
(Pathe) The Other Way. Com.....	995
(Gau.) (Not reported).....	...
(S. & A.) (Not reported).....	...

A NEW CLUNE THEATRE

Clune's new picture house, Los Angeles, Cal., seating 800 people and costing over \$50,000, was opened to the public at 10, 15 and 20 cent prices Oct. 10. Mr. Clune runs two shows in the afternoon and two in the evening; five films and four singers, together with a ten-piece orchestra, furnish the balance of the programme.

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

SELIG'S THANKSGIVING OFFERING IS "THE MERRY WIVES OF WINDSOR"

Length, 1000 feet

Code word—Windsor

A Regular Knockout "THE COUNTY FAIR"

NOVEMBER 28th

"THE QUEEN OF HEARTS"

A Dramatic Romance of Two Worlds
A Picture Worthy of Your Attention

Length, about 1000 feet

Code word—Queen

WEEKLY BULLETIN SENT POST FREE
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THE ONLY MACHINE

The Edison Model "B" is the Cheapest and Best



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Is durable
Has all parts accessible.
Has interchangeable parts.
Will stand the steady grind.
Protects cleanly and effectively pictures.
Keeps them all in competitive condition.
Is the kind to hold patronage.

Send for Catalog No. 470

WHAT THEY ALL SAY

October 25th, 1910.
"We wish to say that we are showing the steadiest, clearest and best pictures in the city with the MODEL "B," and firmly believe that this machine stands above all others."
O. L. BRALEY,
Princess Theatre, Toledo, Ohio."

EDISON MANUFACTURING COMPANY

64 LAKESIDE AVE., ORANGE, N. J. 99 WABASH AVE., CHICAGO, ILL.

Around the walls of this spacious theatre are electric chimes and bells, and the decorations are dainty and tastefully carried out. The immense electric sign on the roof outside cost \$3,500 and is conceded to be the largest and most beautiful west of New York. The completion of this house gives the Clune Amusement

Company two large houses in this city, one in San Diego, and a house seating 1,500 people being erected in Pasadena, and which will be thrown open about the middle of November. Negotiations are being entered into for houses for this company in both Phoenix, Ariz., and Salt Lake City, U.

KALEM FILMS

THE WAY OF LIFE

An Absorbing Story of the Present

Released Wednesday, November 16th. Length, 990 feet.

JIM BRIDGER'S INDIAN BRIDE

An Indian Historical Romance

Released Friday, November 18th. Length, 1000 feet.

In this Remarkable Picture Play we Present the Renowned Bridger's Greatest Battles with the Indians.

A BIG NOVELTY THE LAD FROM OLD IRELAND

Released Wednesday, November 23d. Length, 1005 feet.

The First Production Ever Made
ON TWO CONTINENTS

A pretty romance with actual scenes in Ireland that every Irishman will recognize as

OLD ERIN ITSELF



KALEM COMPANY

235-239 West 23d Street
NEW YORK CITY

ESSANAY

Photoplays

"Popular With the Crowds"

A WESTERN FEATURE. Release of Saturday, Nov. 12



THE MARKED TRAIL

(Length, approx. 1000 feet)

One of the best of our recent Western dramatic pictures. The story is novel, the acting excellent, the scenery of incomparable beauty.

Book it quick.

THIS WEEK'S COMEDY FEATURE

Release of Tuesday, November 15

LOVE AT FIRST SIGHT

(Length, approx. 1000 feet)

A genuine comedy hit—bright, snappy, full of life—a pleasing picture for any audience.

Get Essanay Posters at your Exchange

ESSANAY FILM MFG. CO.

LONDON
8 Wardour St., W.

435 N. Clark Street
CHICAGO, ILL.

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35 Friederich Str.

THE STREET PREACHER

Released Monday, November 14



The young divinity student, upon his graduation, decides to become a city missionary instead of accepting a call to some fashionable church, as his fiancée thought he would. In her disappointment she breaks the engagement and sets out to make her own way in the city. Privation, hard work, and, above all, the hunger for amusement and companionship, have their result, but the burning words of the street preacher bring forcefully to her a realization of her position, and she appeals to the

man who has led her astray. He refuses, but the street preacher touches his heart as well, and it is he whom they select to read the marriage service. Length, about 990 feet.

Released Thursday, November 17

RIGHT IN FRONT OF FATHER

Father told Lottie that unless she married with his consent as implied by his presence she need expect none of his money, and to clinch matters he sent a note to his fellow deacon, whose son Paul was Lottie's sweetheart. Paul's father told the lad the same thing, but all innocently they acted as witnesses to their children's wedding and never guessed their identity. It's too late then, because they were married right in front of father as nominated in the bond. Length, about 990 feet.

Send for Free Catalogue of our 1910 Marvel Projecting Machine

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★ MELIES RELEASES ★

NOVEMBER 10, 1910

A MOUNTAIN WIFE

A Drama of love and life of a mountain wife, full of exciting episodes of danger and daring. Approximate length, 950 feet.

NOVEMBER 17, 1910

HIS SERGEANT'S STRIPES

A War Drama and Love Story of the Indian country, showing how a young soldier won his stripes and his girl, but did not live to get them. Approximate length, 950 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN E. ROCK, 100 Randolph Street, Chicago, Ill.

THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

RELEASED TUESDAY, NOV. 15

A Thanhouseur Film d'Art!

PAUL AND VIRGINIA

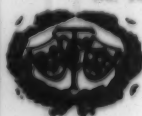
IS a "Film d'Art"—and a "Masterpiece"—and a "Classic"—and WHATEVER ELSE YOU CALL A CORKING GOOD PICTURE. Of course, much credit must be given to the dead-and-gone writer of the story; still, good stories don't always make good pictures. HERE A PERFECT TALE MAKES A PERFECT SUBJECT. While perfection is its own best advertisement, you may impress that perfection a bit better on your audience with a lecture on the story. If you haven't a lecturer pass the synopsis to your singer and see if it doesn't enable him to "talk" intelligently on this tremendously popular tale. No. 160. Code word, Paul.

RELEASED FRIDAY, NOV. 18

A Dream Pictured in a Dream of a Picture

The City of Her Dreams

is a city picture, a town picture, a village picture, a WILDERNESS picture—a picture that'll attract attention wherever a projection machine can be put up. Why? Because it portrays something we all have in common and portrays it well. WHO has not dreamt? WHO is not interested in dreams? The picture tells of the dream as no other descriptive agency ever, ever could; and the cowboy of the plains and the clerk of the city will sit enthralled throughout the telling. No. 161. Code word, Dreams.



THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Reviews of Independent Films

Mental Science (Powers, Nov. 1).—Possibly if one of the French or Italian companies had produced this film it would have been funny, but in the hands of the Powers players it falls flat, except in one or two scenes. A young man in love is supposed to study mental science from a book he picks up in the street, gaining the power to will people to do as he wishes. He forces his girl's father to consent to their marriage, reconciles his young wife when she catches him kissing the maid and accomplishes other things in a more or less insane way.

The Sheriff and Miss Jones (Powers, Nov. 1).—The plot of this story, such as it is, would have been much more plausible if the events had been placed in the East, which would have corresponded with the scenic backgrounds, but it is apparently the inevitable determination of this company, as well as some others, to introduce the impossible type of stage cowboys into every possible picture, and so we have him here with his revolver strapped to his waist and his "chaps" and sombrero, but never a cow in sight. Oh, for just one cow to relieve the monotony of these cowboy films! We pretty nearly get one in this film, but he's only a calf on two legs. It is the sheriff in search of a cowboy who has been falsely charged with killing a man. The cowboy dresses up as a woman, and is passed off by his sweetheart as her aunt, Miss Jones. The sheriff at once falls in love with "Miss Jones" and takes him to the station to catch a train, and that is about all there is to the story. The murdered man comes to life and the cowboy comes back to his sweetheart, when the laugh is on the sheriff.

Mistress and Maid (Thanhouse, Nov. 1).—The young actress with the pretty face who played the part of the mistress in this impossible melodrama should learn to show us her back once in a while. Perhaps it is the director who is to blame; at any rate, this thing of constantly twisting the attitude so that one can face the front, ruins the sense of reality that must be depended on to make motion picture acting effective, especially so in this film, which is so far-fetched in its melodramatic situations that no single element of the motion picture producing art should be dispensed with. The mistress visiting a Summer resort with her maid changes positions with her, and in her new capacity falls in love with a life saver. On a visit to a lighthouse the real maid locks the mistress in an upper room of the lighthouse and goes back to the hotel to permanently usurp the position of mistress. The imprisoned girl sends a message by a dog to the life saver, and he comes to the rescue, after which the foolish maid is dismissed.

The Fatal Gold Nugget (Bison, Nov. 1).—The nugget was about the size of a grape fruit, and was knocked out of the side of a hill by a girl with a hammer. To have been of the great value attributed to it it must have been quite heavy, but the manner in which it was handled by the players did not give any such indication. No wonder the girl threw it away in the last scene, after she had recovered it from the thieves. After she had first found it it was stolen by a Mexican girl, who in turn saw it cause a pistol fight between desperadoes, two of whom, clutching it together, walked side by side through several scenes, each one ready to shoot the other. Finally one of the men fired and ran with the nugget till he came to a cliff and jumped over to his death. The whole thing appeared so desperately ridiculous that it caused laughter among the spectators.

Girl from the East (Nestor, Nov. 2).—This girl leaves her happy home to avoid marrying a sappy fellow, and goes to her uncle in New Jersey—beg pardon, in Arizona. Here her father and the sappy chap follow to bring off the wedding, but the girl has had time to fall in love with a cowboy and they put up a job on papa and "Sappy," being aided by an artist-actor, who is found conveniently painting landscape nearby. The visitors are waylaid, filled with whiskey and deprived of their clothes, which the painter and the cowboy assume. Made up to impersonate the visitors, the plotters go to the house and the wedding takes place. The story is not quite plausible enough for melodrama nor funny enough for farce, and there is that monotonous absence of any appearance of cow country which is tending to make so many cowboy pictures objects of ridicule.

Caught by Cowboys (Champion, Nov. 2).—Oh, dear! oh, dear! If we could only see the last of these cowboy films made in the East. They surely get on the reviewer's nerves, and there is reason to believe that they are getting on the nerves of the picture show patrons. Let's see, what was this one about? It doesn't matter much, as the thrilling pursuits on horseback are all in New Jersey or thereabouts. The station agent is repulsed by the girl and gets even by robbing her of the money she has brought from her father to send away by express. Cowboys pursue and recover the money and capture the man, who is then dragged back to the rancher's palatial home and forced to confess that he told a dastardly lie when he claimed that the girl's cowboy lover had been in with him on the job. Then he is given an hour to get out of town, which let him out quite easy under the circumstances.

The Slave of Carthage (Ambrosio, Nov. 2).—Here is a picture of considerable merit, elaborately produced, well acted and telling a strong story. The slave girl refusing to submit to her brutal master, is

turned over to the priests of Baal as a sacrifice to the gods, whom it is desired to propitiate on the eve of an expected attack from the Romans. She is on the way to be burned alive when her slave lover bursts through the procession, seizes her and succeeds in escaping with her, due more to the slowness of the priests and populace to pursue than to the swiftness of the fugitives in getting away. They appeared to become partly paralyzed on each approach to the camera. However, an actor must be permitted to "act," and the film is otherwise so good that we may overlook the tendency on this occasion.

Patty Taking a Bath (Lux, Nov. 3).—This alleged farce is so utterly foolish that it deserves no consideration. The "fat" actor gets wedged into a portable bathtub and runs around knocking people down and so on, but doing it so clumsily that it produces no laughter. His pantomime to the camera is particularly useless.

Her Diary (Lux, Nov. 3).—Some of the scenes in this film are well acted and the story has a pathetic appeal toward the end. A girl in love with a young man who is betrothed by another writes her thoughts in her diary in excellent French-English. To forget her sorrow she studies medicine, becomes a great doctor and is called in to cure the child of her former sweetheart. The wife being dead and the cure being accomplished, reconciliation and engagement follow.

Willie (Imp., Nov. 3).—Excellent acting during the greater part of this comedy production makes it a pleasing offering that furnishes considerable amusement. Willie is perhaps not verdant enough in the early scenes to convey all that the author probably intended, but he is natural and so are the other players. Willie arrives as a visitor, said by his father to be unsophisticated and in need of education in the ways of the world. He turns out an apt student; trims the other men at cards, defeats his would-be teacher with boxing gloves and runs off with the girl of the house and marries her.

Ten Nights in a Barroom (Thanhouse, Nov. 4).—It was to be supposed that some company would finally present this familiar drama in pictorial form, and a reviewer must feel glad that it is over, for the film doesn't materially exalt the level of film output. The narrative, of course, tells the downfall of Joe Morgan through the curse of drink, the death of his daughter, and his reformation. The leading actor portrayed the gradual degradation of Joe Morgan well, it must be admitted; and he appropriately added all the delicious trimmings to the death scene. His prosperity, attendant upon his forswearing liquor, burst rather splendidly upon the spectator. Although the stage management was usually good, it was notable that in one scene—apparently in the evening—the heavy shadows fell toward the lamp instead of away from it. Mrs. Morgan's part was well filled, and the barroom scenes were well acted. The little girl indulged in some play to the camera which was quite superfluous.

The Fatal Gift (Solax, Nov. 4).—A man can't give a tip of a hundred dollars without expecting some unusual result. In this film the poor man who tried to change the bill was cheated by a bar-keeper and was arrested for assault. He was convicted and his family was evicted. A benevolent old man befriended the wife and little girl until the dispenser of hundred dollar tips ran over the girl, liberated the father from prison by his testimony, and doubtless established the family in affluence. The story, based on chance happenings, is an example of melodrama in mild form. The acting is competent, though not unusual, and the stage effects are adequate. The Westerner is breezy enough, and the little newsboy adds vivacity. Much of the detail of the story, however, is rather colorless.

Red Wing and the White Girl (Bison, Nov. 4).—Had it not been for Red Wing the white girl would have lost her life several times; as it was, the young lady was considerably harried by destiny until her Indian lover was finally dismissed of. When Red Wing brought the white girl to her brother the girl had some difficulty in recognizing him; but she did well to recall him at all, for she had not seen him since she was two years old. That was fifteen years before, and meanwhile she had been adopted by the Indians. Red Wing apparently knew by instinct as soon as she saw the brother what he was after; so she brought the girl to him, saved him by shooting the jealous Indian's wrist, and bundled the reunited family into the nascent stagecoach. The wounded Indian organized a kidnapping posse and Red Wing foiled him again by calling on the cowboys for help. The acting is entirely adequate, and the film is very amusing.

WANT CENSORSHIP IN LITTLE YORK.

In York, Pa., the local Society to Protect Children have requested Mayor Jacob M. Weaver to have moving pictures shown in York censored and also to require that picture show rooms have more light during the progress of entertainments.

ALLEGED DUPING OF FIGHT FILMS.

Benjamin Michaels and Victor L. Duhem were arrested recently in San Francisco charged with infringing the copyright (duping) of the Johnson-Jeffries fight films. It is said the men are connected with a group that had planned to produce "duped" copies in large numbers.

"At the Sign of the Flying A"



The First Four Releases of AMERICAN FILM

RELEASE MONDAY, NOVEMBER 14

ROMANTIC REDSKINS

An Indian Comedy-Drama

Length, Approx. 900 feet



RELEASE THURSDAY, NOVEMBER 17

THE LURE OF THE CITY

A Pastoral Melodrama of the Higher Type

Length, Approx. 945 ft.

RELEASE MONDAY, NOVEMBER 21

STARLIGHT'S DEVOTION

An Extremely Sensational Indian Drama

Length, Approx. 960 feet

RELEASE THURSDAY, NOVEMBER 24

NOTHING BUT MONEY

Length, Approx. 740 feet



A BIG JOKE

A Split Reel Comedy—One continuous succession of side-splitting roars

Length, Approx. 330 feet

Ask Your Exchange Man to Book Them All to You.
Each and Every One Will Mark an Epoch in Independent Progress.

American Film for the American People
MADE BY THE

American Film Manufacturing Company

Bank Floor—Ashland Block
CHICAGO, ILLS.

"THE MIRROR" MERIT LIST.

Following are films voted for during the past week, not mentioned on page 30: *Archie* (Pathé), *As It Is in Life* (Bio.), *Adventure* (Kodak), *Alpine Echo* (Vita.), *Arizona Romance* (Pathé), *Baby's Shoe* (Bio.), *Bel Ami* (Kodak), *Concealing a Burglar* (Bio.), *Carman* (Pathé), *Chivalrous Stranger* (V.), *Call of the Heart* (Vita.), *Clay Baker* (Bell), *Country Doctor* (Bio.), *Cinderella* (Mellie), *Camille* (Pathé), *Friends* (Kalem), *Female Spy* (Pathé), *Fend* (Kalem), *Fall of Babylon* (Gau.), *Fruits of Vengeance* (Vita.), *Girl from Arizona* (Pathé), *Great Train Robbery* (Kodak), *Her Adopted Parents* (Vita.), *Hank and Lank* (Essanay), *Her Soldier Sweetheart* (Kalem), *Impossible Voyage* (Mellie), *Interrupted Honeymoon* (Essanay), *In the Watches of the Night* (Bio.), *In the Kentucky* (Bio.), *In the Shadow* (Vita.), *Incendiary Foreman* (Pathé), *Julia* (Bio.), *Jane Arty* (Thompson), *Julia at the Barnack* (Pathé), *Japanese Spy* (Kalem), *Lucky Toothache* (Bio.), *Lagacy* (Vita.), *Lancelot and Elaine* (Vita.), *Last Days of Pompeii* (Ambrosio), *Motherless* (Pathé), *Mephisto's Son* (Pathé), *Man in the Box* (Pathé), *Millionaire and Ranch Girl* (Essanay), *Man Hater's Club* (Vita.), *Mountaineer's Honor* (Bio.), *Moon* (Vita.), *Moon Lover* (Pathé), *Man Without a Country* (Kodak), *Macbeth* (Pathé), *Nero* (Ambrosio), *On His Doorsteps* (Vita.), *Passion Play* (Pathé), *Price of Fame* (Essanay), *President's Special* (Kodak), *Renunciation* (Bio.), *Remance of a Jew* (Bio.), *Rural Scenes* (Kodak), *Runaway Horse* (Pathé), *Sad Girl and Child* (Pathé), *Slave* (Bio.), *Sealed Room* (Bio.), *She Wanted a Boy* (Vita.), *Slave's Love* (Pathé), *Salvatory Lesson* (Bio.), *Sandy the Substitute* (Kodak), *Seventy-six* (Bio.), *Servant Letter* (Kalem), *Sergeant* (Bell), *Shall Not* (Bio.), *Trip to the Moon* (Mellie), *Tyranny of the Dark* (Kalem), *Through the Darkness* (Vita.), *Tommy Gets His Sister Married* (Pathé), *Twelfth Juror* (Essanay), *Two Portraits* (Pathé), *Telephone* (Bio.), *Tenderfoot's Triumph* (Bio.), *Under Both Flags* (Pathé), *Unconscious* (Kodak), *Unselfish Love* (Kodak), *Verona* (Vita.), *What Drink Did* (Bio.), *Way of Man* (Bio.), *With Her Card* (Bio.), *Was Justice Served* (Bio.), *Wanderers* (Kalem), *Winter Tale* (Than.), *Werther* (Pathé), *Way of the Transgressor* (Gau.), *Welcome Burglar* (Bio.).

INDEPENDENT FILM RELEASES.

	Nov. 7, 1910.	Feet.
(Imp.) Keeping His Word.....		
(Gau.) Resurrection of Lazarus.....		
(Vance) Spirit of the West.....		
	Nov. 8, 1910.	
(Kodak) When Love Is Young.....		
(Kodak) Moonshine and Love.....		
(Kodak) Little Fire Chief.....	1000	
(Kodak) (Not reported).....		
	Nov. 9, 1910.	
(Ambrosio) (Not reported).....		
(Atlas) King of Beggars.....		
(Kodak) Handman and Miser.....		
(Kodak) The Woodsman.....		
	Nov. 10, 1910.	
(Atlas) (Not reported).....		
(Imp.) Model's Redemption.....		
(Kodak) Last Straw.....		
	Nov. 11, 1910.	
(Kodak) (Not reported).....		
(Kodak) (Not reported).....		
(Kodak) American and Queen.....		
(Kodak) Widow and Her Child.....		
(Kodak) Truth Revealed.....		
	Nov. 12, 1910.	
(Atlas) Northern World's Wrestling		
(Kodak) Champions.....		
(Kodak) Heroine of 101 Ranch.....		
(Kodak) (Not reported).....		
(Kodak) The Ordeal.....		
(Kodak) (Not reported).....		
(Kodak) Under a Changing Sky.....		
	Nov. 14, 1910.	
(American) Romantic Redskins.....	950	
(Kodak) Devil's Billiard Table.....		
(Kodak) Faithful Unto Death.....		
(Kodak) Missing Heir.....		
(Imp.) The Double.....		
	Nov. 15, 1910.	
(Kodak) That Woman Lawyer.....		
(Kodak) How Women Love.....		
(Kodak) Paul and Virginia.....		
(Kodak) (Not reported).....		
	Nov. 16, 1910.	
(Ambrosio) (Not reported).....		
(Atlas) Hand of Providence.....		
(Kodak) Way of the West.....		
(Kodak) (Not reported).....		

NOTION PICTURE NOTES.

Called from "Mirror" Correspondence—
News of Film Theatres and Affairs.

At Taylor, Tex., Reade and Shumake opened the Iris on Oct. 24. Everything new and up-to-date.
At Brunswick, Me., the Pastime has been moved to the business center of the town, enlarged and renovated throughout. It now has a seating capacity of about 500. W. C. Gould is the owner and manager. This house has the R. E. O. sign out at every performance and is the only theatre here at present.
H. P. Anderson, of Dublin, Ga., opened a new house at that place Oct. 17, and called it The Amuse. Capacity business at opening and every since.
The Peoples' Theatre, Sunbury, Pa. (J. N. Blumhard, manager), The Passion Play 19 drew record breaking crowds, both matinee and evening.
W. F. Maize and H. N. Taylor are about to open a new house at Fort Madison, Ia.
At Waterloo, Ia., the Crystal (McClinton-

Fayne). Business continues good. An added feature for week of Oct. 17-22 are the pictures of the John Doe's.

The photoplay at Bellefontaine, O., are doing excellent business. The Royal and Paris, S. H. O. nightly, and the Opera House, with its large seating capacity, is enjoying almost S. H. O. business Oct. 17-22.

Owing to the increased popularity of the Crystal, at Connersville, Ind., it has become necessary to seek larger quarters. The management has secured a lease on a more commodious building on East Fifth Street and hope to have it ready for business on Nov. 6.

At Lancaster, Pa., M. J. Kuhn is erecting a new motion picture theatre on Manor Street, to be opened about Dec. 1.

At Monmouth, Ill., the Lyric has been purchased by Messrs. Bloom and Richardson and has been thoroughly renovated, and the pictures, together with vaudeville, are proving very popular.

At Kearney, Neb., both the Crescent and Gem are doing a nice business with their pictures and again broke the record for attendance at both places on night of Oct. 15, at which time over 2,000 admissions were sold.

At the Bijou, Williamstown, Conn., Harry Bourne played a large crowd Oct. 10-15. The picture had usual S. H. O. business.

Pickett, the operator, showing very clear pictures, doing justice to the fine licensed films.

At the Opera House Mohler and Fayalla, assisted by the local property man, Frank Gallon, delivered a packed house Oct. 17-22.

The Vaudeville (J. Israel): Good pictures to light business Oct. 8-9, at Bilex, Miss. The Pictorium (S. T. Stevens) was dark Oct. 8, on account of heavy rain; S. H. O. is the usual thing at this place.

The Columbia is the name of the new picture house in Fort Wayne, Ind., and is doing good business, under management of Mr. Hartley. House will seat 300.

All the picture houses in Portsmouth, O., are doing a nice business with their pictures. At present, the Nickelodeon, Pastime, Orpheum and Alce, while the new theatre, the Columbia, is nearing completion. The Columbia will be modern and have all the latest improvements and fixtures.

The Star, of Fort Dodge, Ia., formerly owned and operated by N. Lowell, has been sold to Chicago parties. This house books independent films only.

At Hannibal, Mo., the New Star, the Goodwin and the Majestic have drawn good houses. Bills good and pictures pleasing Oct. 17-22.

C. L. Chambers, of Tecoma, Wash., will open a new house in that city very soon.

At Biloxi, Miss., Manager J. T. Stevens presented a strong bill at Pictorium Oct. 10-15. One of the vaudeville acts, the best of the season, called Mrs. Foster's Bill Gans, with Earl O. Simmons and Maud Hillman. Mr. Simmons is a Newporter and will draw well. The Biloxi did his business Oct. 17-22. The Majestic House Orchestra was enjoyable. The star drew good houses with pleasing independent films.

Manager W. C. Gould, of the Pastime Theatre, Brunswick, Me., has had new opera chairs put in this week. The R. E. O. sign is out at every performance. The Kalmus and Legman and Mack are the vaudeville headliners Oct. 24-29.

Billy Beard appeared at the Lyric, Valdosta, Ga., and made a big hit; good houses every night. The Grand also had good bills and business Oct. 17-22.

Manager W. Isenberg, of the Grand at Greenville, Miss., presented a good bill of pictures, accompanied by songs by Fay Schumann, Oct. 17-22; business good. At the Casino (Mayer Brothers) pictures and songs drew well Oct. 17-22. Grace Howe in songs, with attractive pictures, drew good returns for Manager M. Schmidt at the Bijou.

At Big Rapids, Mich., the Royal, managed by J. Rifkin, has been purchased by A. L. Marquand, of the Grand, who will close and dismantle the former and now give the Grand larger and better bills. Present business is fine. John Stahlacker, of Canton, Ill., has secured a lease on the Irwin Opera House, in that city, and will conduct it as a moving picture theatre. Franklin Fox, who is now occupying the Irwin with motion pictures, under an arrangement with Stahlacker, of Canton, Ill., whose lease expires soon, has arranged to put on five-cent picture shows at the Jefferson Theatre on nights when that playhouse is without regular attractions. Mr. Stahlacker will personally manage the Irwin, having moved his family to Canton.

At Tupelo, Miss., the Electric Theatre (James O. Watson) continues to attract good business with licensed films and illustrated songs. The management has installed an electric piano and given the theatre a general overhauling, making it very modern.

The Orpheum at Butte, Mont., has been rechristened the Orion, and is the property of Dick F. Sutton, but leased to Sullivan and Conditine, and was opened Oct. 20 as a picture house with a general attraction of a large chorus of pretty girls in songs, dances and vaudeville work. The house seats 1,800 people. The opening night was another marked success for William J. Swartz, the manager.

W. H. Rizzo, who recently opened the Lyric at San Diego, Wis., has one of the prettiest houses in that city and has entertained a paying business from the start. The Palace, under management of Wattles and McLaughlin, is another very pretty house and is doing a fine business.

At De Soto, Mo., the Gem, under management of F. R. Dean, is doing excellent business with high-class pictures and vaudeville.

At Dyersburg, Tenn., Palace (Kate Shepard, mgr.): Big Reinhold Lady Minstrels Oct. 20-22; good co. to overhauling house. Motion pictures the rest of the week.

The Hippo, a new picture house, opened Oct. 20. Cow and Calahan, managers. This is the first new house opened in Crestline, O., in the past six months.

Ben Kerr has retired from the management of the Empire Theatre, Reading, Pa., and has disposed of his part ownership in this property to his associate, F. E. Stiller, who will continue the house under its present policy. Mr. Kerr will devote his own attention to his new picture theatre, the Crescent, which he expects to open about Thanksgiving Day.

NOTES OF VARIOUS ACTIVITIES.

Francis Morey, president and manager of the Francis Morey Dramatic Agency, has disposed of his stock in the agency and has resigned his office. The agency is taking office Nov. 3. Mr. Morey's plans have not been quite completed, but he will probably enter the vaudeville producing field.

Lisle Leigh, in response to many demands from friends and theatregoers in Providence,

R. I., has decided to conduct a course of dramatic instruction at Keith's Hall, that city, in all branches of dramatic work. Miss Leigh's large experience as an actress should offer to students of this school an excellent opportunity for rapid dramatic instruction. Arrangements have been made for the production later of standard dramatic plays, and the pupils will have the advantage of playing small parts and doing extra work in the Keith stock company at Providence.

Clara Turner, after her present engagement at Hart's Theatre, Philadelphia, will accept offers for a permanent stock engagement.

Al. Mathison, manager of Associated Theatres Company, of Kansas City, Mo., is organizing a dramatic stock for a season of twenty-five weeks, with a weekly change of bill.

People in all lines, with exceptional wardrobe and of recognized ability are wanted. All particulars should be embodied in first letter, with recent photo, etc., and should be addressed to Mr. Mathison at 1309 Grand Avenue, Kansas City.

Tom Creamer, scenic artist, with his studio at the Murray Hill Theatre, is making a specialty of the best scenery trunk just suited for vaudeville act. Ink dye, which is absolutely fireproof, is used for these canvases.

THE RECORD OF DEATHS.

James F. Mackey, leading comedian of Clark's Runaway Girls, died in Chicago, Oct. 25, aged thirty-eight years. He leaves a wife, a member of the same company, and two children. Burial was in Philadelphia.

James B. Stowe, a circus purchasing agent, connected at various times with the Bells Brothers, Barnum and Bailey and Blending Brothers' circuses, died of heart trouble in Greenville, Miss., Nov. 2, at the age of fifty-two years. He leaves a widow, two sons and three sisters.

Emma Smith, in private life Mrs. Emma S. Pigart, years ago known as a shipping-ropes and fancy dancer, died in Newport News, Va., Nov. 20. She was sister of Kirby, May, Gus and Sally Smith, who survive her. She was forty-eight years old, and leaves a husband, Frank R. Pigart, of Newport News, and one son, William. Burial was in Evergreen Cemetery, Newport News, Nov. 22.

Ferdinand Weib, manager of the German Stock company of St. Louis, died Sunday evening, Oct. 2, of heart failure. His illness was of long standing, despite which he supervised operations personally of his company of players.

QUESTIONS ANSWERED.

W. B. New Orleans: The Barnyard Home was produced at the American Music Hall, New York, in June, with the following cast: Charles Ross, Missie Hagen, Stella Mayhew, Sidney Grant, Billie Taylor, Harry Lewis, Gertrude Van Dyck, Henry O'Neil, Max Gray, Hans Allen, Frances Low, Miss Summerville, Miss Morton, A. Holland and a chorus.

J. C. O'Connell: Among the actors you name, Frank Merdiant and Marie Prescott are deceased. So many of the others, who still are alive, are retired that it would be difficult to secure their addresses. Still, letters addressed to them in care of the Tuxedo might reach a majority of them.

FAIRS AND CARNIVALS.

The Harrison County Fair was held at Gulfport, Miss., Oct. 9-13; N. H. Bausling, president, and O. J. Barrow, secretary.

The Central Carolina Fair (Garland Daniels, secretary) was held at Greensboro, N. C., Oct. 11-14, and drew the greatest number of visitors in the history of the organization.

Oct. 10-15 was gala week at Birmingham, Ala. The Alabama State Fair, with \$55,000 worth of free attractions, among them being the Wright Aeroplane, in which Aviator Farman making two flights each day. The Navarrete Ladies' Band and Mitchell broke the motorcycle record Oct. 10, making a mile in 2.57.

Many visitors from the Second Annual Roads Convention, Alabama; the Sons of Jove, and the S. L. E. Southern Division.

The fifty-first anniversary of the Frederick County Fair was held at Frederick, Md., on Oct. 13 and drew a large attendance.

It is estimated that 44,000 people visited the grounds of the Lancaster, O., Fair, Oct. 12-13. Among the many interesting exhibits was Alma, who weighs 645 pounds and is only seventeen years of age.

The Arkansas State Fair, Oct. 10-15, by far the best ever held at Hot Springs, was a big success financially and otherwise. Thirty-five thousand people greeted Colonel Roosevelt on opening day, and as an added feature a "human lion" consisting of 2,500 children was arranged as to represent the American emblem.

The picture machine man made a lengthy film of the coronation, which will be heard from later.

The Horse Show at Louisville, Ky., which closed Oct. 15 was a notable affair. The entries were high-class, the prizes rich, the attendance enormous and as a special success everything to be desired. Alfred Gwynne Vanderbilt carried off a number of the blue ribbons and was much lionized during his stay. The financial results were most gratifying.

The Franklin County Fair opened at Caruthersville, Mo., Oct. 19-22 to big attendance. Attractions excellent.

The Canyon County Fair opened at Caldwell, Ida., Oct. 4-8 and did the largest business since its organization some years ago.

A Pure Food Show opened at Temple, Tex., Oct. 24 for a week's run. A Vogel, manager of the Alhambra, will have charge of the vaudeville and motion pictures to be given free in connection with the exhibition.

The American Amusement company, which was organized by H. W. Becker, were at Chambersburg, Pa., Oct. 24-26 and had good business.

At Tuscaloosa, Ala., West Alabama Fair did excellent week's business Oct. 24-29. Amusement side furnished by Commercial Amusement company, with eight shows; gave very good satisfaction.

At Dyersburg, Tenn., the County Fair, M. W. Ewell, secretary; fine exhibits and good races Oct. 4-15. Was booked for the week 4-9, but on account of rain was postponed to the 11-15.

Sam Coon, head of the Indian Village at the Spokane, Wash., Interstate Fair, will put on an Indian road show next spring. The company will include Chief Yellow Bull and Ralph Armstrong, grandson of Chief Joseph, who led the battle of the Clearwater in Idaho against the United States troops in 1877; also 300 Indians of the Nez Percés Tribe. Heri Mornher has been engaged as a vaudeville attraction at the Third National Apple Show in Spokane the week of Nov. 19, and will also sing at the Apple Festival, the week of Nov. 25, when the prize winning exhibits will

be seen in that city. The music will be furnished by the National Apple Show Band of 25 skilled players. Various parts of the program will, under the direction of Frank A. G. Hammer.

ARENA NOTES.

John Robinson's Circus is due at Florence, S. C., on Oct. 21.

Blindling Brothers' Circus entertained his audience at Knoxville, Tenn., on Oct. 18.

At Tampa, Fla., Oct. 4, the Belle-Flote Circus played well-filled tents. Barnum and Bailey followed Oct. 5 and drew overwhelming success. Both attractions closed. Buffalo Bill and Pawnee Bill are billed for Nov. 2, closed followed by Blindling Brothers.

Barnum and Bailey's Circus is billed for Tulsa, Okla., on Oct. 30.

Blindling Brothers did good business at Birmingham, Ala., on Oct. 6, despite storm of rain. Hagenbach and Wallace are due there on Oct. 20.

Blindling Brothers are expected at Winston-Salem, N. C., on Oct. 19.

Hagenbach and Wallace's Circus played good business at Tupelo, Miss., on Oct. 25, and closed for season at Trenton, Tenn., Oct. 24.

Blindling Brothers are booked for Nov. 8.

PARKS AND AIRDONES.

Manager A. Vogel, of the Temple, Tex., Air-Globe, closed season Oct. 23, and will open in his new winter theatre Oct. 31.

The season just closed at Young's Garden Theatre, Terre Haute, Ind., was the most successful in history of the house. Among the stock companies which gave particularly satisfaction during the season were: The Joseph King company, with Natalie Allen, John A. Preston, Sherman Stock, Manhattan Stock company, Maxwell Hall, Eugene Hall Associate Players, Carl W. Cook company.

At the Dubuque, Ia., Airdome (Jake Rasmussen) the Harvey Players Oct. 2-9 in the *Boys of a Ranch* and *My Kentucky Gal*. Same company in the Irish Prince 9-15. The *Man of the Hour* 16-22. Amy, the Circus Girl, 24-30, and *The Mummy* and the *Hanging Man* 31-37. Good productions; pleased good business.

Thomas and Orange Blossoms 31-3. Human Hearts 3-5.

ELKS.

Four hundred happy smiling members of Worcester, Mass., Lodge, No. 343, Order of Elks, dedicated their new home, corner of Elm and Chestnut streets, Oct. 28, with a banquet at the Bay State Hotel. Music by a large orchestra, singing and speechmaking, with a well-arranged table served to make it a most memorable occasion.

Colonel George Kewer, proprietor of the hotel, laid himself out to do a good thing and he was himself present at the supper. The address of welcome was delivered by Patrick P. Boyle, E. E. Dr. Thomas J. Barrett was toastmaster, and was most excellent in his position.

Dr. James H. Kelly, G. E. L. R., delivered the address of the good of the order of the Elks. He Honor James Leger, Mayor of Worcester; Mr. John J. McCar, L.L.D., and others.

BIRTHS.

CREATOR.—A boy, Francesco, Jr., to Mr. and Mrs. Francesco Creator (Madame Calamara), in Detroit, Mich., Oct. 21.

LA BENO.—A boy, Richard Cassidy, to Mr. and Mrs. Richard La Beno (Gordonia Bennett), in Denver, Colo., Oct. 9.

BOCCA.—A son, to Mr. and Mrs. Giovanni Bocca (Dore St. Ryr).

MARRIED.

AUDERS-ORTON.—Frank Auders and Iva Orton, at Jersey City, N. J., on Oct. 24.

BOSSARD-MADE.—Lloyd Bossard and Freda Made, at Meadville, Pa., on Oct. 30.

CALVIN-GILBERT.—Giles E. Calvin to Grace Gilbert, in South Bend, Ind., Oct. 26.

CONDER-PIERCE.—Ralph E. Conder to Mabel Amelia Pierce, in Boston, Mass., Oct. 23.

CORRELL-BUCK.—Herbert Correll to Bernice Buck, in New York, Oct. 18.

DOANE-FREY.—Frank Hudson Doane to Bertha Frey, in New York, Oct. 22.

FORD-BAKER.—Fred Ford and Beatie Baker, at Bay City, Tex., on Oct. 10.

INGLIS-BEADING.—John J. Inglis and Mary Beading, at New Bedford, Mass., on Oct. 14.

OTTO-MERILL.—Frank Otto to Lola Merrill (Loretta A. Nolan), in Parma, N. Y., Oct. 8.

BIAL-MABURN.—Frederick Bial and Augusta Maburn, at Butte, Mont., on Oct. 19.

SCHNEIDER-BACH.—August Schneider to Albertina Bach, in New York, last August.

STOKES-AUSTIN.—Marjette Belle Stokes-Austin, in New York, on Oct. 19.

TICHENOR-KELLY.—George Tichenor and Elizabeth Kelly, at Burlington, N. J., on Oct. 24.

WEBSTER-BOWEN.—Dr. C. L. Webster to Eugene Bowen, in Boston, Aug. 24.

DIED.

BATTELLE.—Michael Battelle, in Sligo, Ireland, aged 74 years.

CHASE.—Mrs. Frances Chase, in New York, Sept. 28.

DILLON.—John J. Dillon, at Fall River, Mass., on Oct. 20, aged 54 years.

ELLISWORTH.—Mark Ellisworth, at Wilton, Conn., on Oct. 20, aged 40 years.

FYFFE.—Charles J. Fyffe, at the Forrest Home, on Nov. 2, aged 80 years.

GRAVES.—Mrs. Ethel Greybrook Graves, in Philadelphia, Sept. 28, aged 40 years.

HEAD.—Frank B. Head, in New York, Oct. 27, aged 35 years.

MACKAY.—James F. Mackey, in Chicago, in October, aged 33 years.

ROSE.—Mrs. Lucy Rose, at St. Joe, Mo., on Oct. 16.

SCHORCHT.—Hermann G. Schorch, 45 years old, in Buffalo, N. Y., in October.

SMITH.—Emma Smith (Mrs. Emu S. Figart), in Newport News, Va., Nov. 20, aged 43 years.

SUTHERLAND.—Louise Sutherland, in New York, Oct. 24.

STOWE.—James B. Stowe, 52 years old, in Greenville, Miss., Nov. 2.

WEINSTOCK.—Annie Weinstock, in Brooklyn, Oct. 22.

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